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PENNSYLVANIA GERMAN BOOKPLATES



*Volume 54 of the Publications by
Pennsylvania German Society*

Levi Klein,

sein Testament.

December den 17^{ten},
1827.



PENNSYLVANIA GERMAN
BOOKPLATES

A Study

HENRY S. BORNEMAN

v. 17



Philadelphia, Pennsylvania

PENNSYLVANIA GERMAN SOCIETY

1953

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UNDER THE DIRECTION OF RICHARD ELLIS

STATEMENT BY THE PUBLISHER

This Treatise, entitled *Pennsylvania German Bookplates*, is the Fifty-fourth Publication of the Pennsylvania German Society, and published by the order of its Board of Directors. The Society was organized in Lancaster, Pennsylvania, in 1890 and incorporated under the laws of Pennsylvania by the Decree of the Court of Common Pleas of Lancaster County, Pennsylvania, in 1930.

In 1937 the Society published a book entitled *Pennsylvania German Illuminated Manuscripts*. The text was written by Henry S. Borneman. Thirty-two reproductions in color of *Fraktur Schriften* illustrative of the early folk art of the Pennsylvania German group illuminate the text. The book has found its way into Schools of Art and the Art Departments of Colleges and Universities.

Pennsylvania German Bookplates, now published, is a detailed study by Henry S. Borneman, for so many years an Officer of the Society. He brings this form of *Fraktur Schriften* into the domain of Bookplates in general, and he has likewise made a substantial contribution to the history of Folk Art in the United States.

THOMAS R. BRENDLE, *Secretary*
Pennsylvania German Society

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BOOKPLATE II

This Hymn-Book belongs to me

Catharina Schmidt

If this book be lost, one here may see my name

March 20, 1800

In *Neue und verbesserte Gesang-Buch*

Germantown, Pennsylvania, 1799



Dieses Gesang Buch

Se Höret Mir



Lutharina Schmidt

Sol dieses buch der Lohren gehn

So kan Man Hir Mein

Nahme Sehn

Merk Den 20 ten 1800



Bookplates in Color

This alphabetical list designates the original owners

David Angene	PLATE XXIII
Samuel Angene	XV
Ludwig Beck	XX
Veronica Burkholder	XII
Henrich Dirstein	XIV
Jacob Geissinger	XVIII
Elisabeth Hendricks	XVII
Barbara Herstein	IV
Barbara Hoffmannin (<i>Part 1</i>)	VIII
Barbara Hoffmannin (<i>Part 2</i>)	IX
Levi Klein (<i>Frontispiece</i>)	I
Esther Kolbin	III
Lea Landes	VI
Anna Landesin	X
Maria Meyer	VII
Barbara Meyerin	XXIV
Susana Ott	XIII
Catharina Petern	XI
Rossina Reinwalt	XIX
Eleonora Ruthin	XXI
Esther Sauder	V
Catharina Schmidt	II
Eva Schumacher	XXII
Barbara Seitz	XVI

Preface

❧ DOES anyone read a Preface? The question may be interesting but the consideration of an answer immediately raises another question: Did you ever come across an author who could resist the writing of a Preface? After all, that is his personal and undisputed privilege. The Preface is the only section of his Book in which he can tell how he came to be an author; the time he devoted to its production; how many libraries he visited; what scholars he interviewed; the names of those who carried the mechanical load of producing the book; the burdens of research and composition; generally how he toiled and fared in the doing of his self-imposed task; and over all what sublime satisfaction he will have if but a single reader will be inspired to continue the studies which the author admits he has so “inadequately” pursued. I will not burden the reader or the printer with detailed recitals of my work after the manner so outlined.

I have tried to express appreciation to those assisting me when our paths crossed during many years. It is a pleasure to remember the uniform and efficient help which I received from the ladies and gentlemen, members of the Staff in various Libraries, men and women whose names I never knew but whose courteous attention is recorded in the pleasures of memory.

I gratefully recall that visit to the Rare Book Department of the Library of Congress for information

regarding a particular matter in which I was interested. My inquiry was immediately telephoned to the Librarian, Herbert Putnam. He insisted on coming to the Department where I was, instead of requesting me to meet him in his office in a distant section of the Building. We had an extended conference. With courteous good will he gave me the benefit of his opinions as a Specialist and made my research easy.

In more recent years I again visited the Library of Congress to examine certain musical books and manuscripts which had been produced in the Cloisters at Ephrata, Pennsylvania, in the middle of the Eighteenth Century. I was escorted to the stacks by the Librarian, Luther H. Evans, who gave me his personal attention for an hour. He rendered this voluntary and gracious service in a manner that conferred an honor.

Instinctively I mention the gracious Librarian of the Free Library of Philadelphia, Franklin H. Price. His uniform courtesy and attention always speeded my research, with the feeling that the Free Library of Philadelphia belonged to me. I readily testify that there were no mice in the stacks of his Library.

It is with appreciation akin to affection that I record my association with the Members of the Board of Directors of the Pennsylvania German Society, covering a period of three decades and more.

In 1937 the Pennsylvania German Society published *Pennsylvania German Illuminated Manuscripts*, with thirty-two reproductions in color of "Fraktur Schriften", illustrative of the folk art of the Penn-

sylvania German Group. The subject was treated in a broad way. Bookplates were only briefly referred to in the text and four were reproduced in color. The present treatise is a detailed study of that particular phase of Pennsylvania German Folk Art. In the former publication will be found a record and discussion of matters generally related to this type of Art. Pennsylvania German Bookplates as declarations of ownership belong to the domain of Bookplates in general.

The raw material which lies at the foundation of this monograph consists of original inscriptions, labels and declarations of ownership by Pennsylvania Germans inserted in their books. These inserts, known as Bookplates, were done by hand in ink with quill and illuminated with brush.

All of the Bookplates referred to in the text, more than a hundred of them, are in my private Library. They were assembled during the last sixty years. No particular plan of collecting was followed and each item was welcomed into my collection as it came along. This method of acquisition has, however, brought about the formation of a collection which is a comprehensive cross-section of the character and style of this form of Pennsylvania German Folk Art which was in fashion from 1790 to 1840.

To assist the reader, a free translation of the German text of each Bookplate appears on the page immediately preceding the facsimile reproduction, with the exception of the first plate opposite the Title page, the text of which is in a form easily understood — "Levi Klein his (*sein*) Testament."

In the planning of this treatise, I have had the rare privilege of being associated with my friend, the noted typographer, Richard Ellis, to whom I express my thanks for his detailed supervision and the meticulous care he gave to the preparation of this book.

Horace Walpole once expressed the hope that future edition-mongers would say of the books printed by him at Strawberry Hill Press that "they have all the beautiful negligence of a gentleman."

I am not vain enough to think that these studies have so rare a quality but I hope they have sufficient merit to admit me into the delightful companionship of the lovers of Books.

HENRY S. BORNEMAN

Overbrook, Philadelphia

March 22, 1953.



PENNSYLVANIA GERMAN BOOKPLATES

A Study by Henry S. Borneman



The Wonder of the Book

THE ALPHABET is the slave of the wise and the foolish alike. It is the father of the Dictionary. By reason of its servitude, it is without moral responsibility. The Letters of the alphabet joyfully accept every opportunity of joining their fellows in the formation of a partnership or association, popularly known as a Word.

Men (some with worthy purpose and some with evil intent) freely spin Words into sentence-threads and weave them into fabrics with multi-colored tints. And behold, a Book — a veritable first edition with all “points” — is brought into the light (*ans licht gebracht*).

Thus is completed the circle of the alphabet in which Letters may carry on their merry dances forever and a day.

The Book of *Ecclesiastes* in the King James Version of the Bible assigns to itself the following title: *The words of the Preacher, the son of David, King in Jerusalem.*

Among the “words” recorded in this Book are: “By these, my son, be admonished: of making many books there is no end; and much study is a weariness of the flesh.”

Doubtless, Solomon would have added to his great store of wisdom if he had not classed books as being among the vanities of this world, and he might have had a more balanced life if he had faithfully devoted himself to study (or to *reading* as the marginal gloss of the King James Version puts it).

However, Solomon, perhaps without intention, recognized the two-fold division which must be made when we think of the nature of a book. Concretely, a book is the container of a text, a physical object, the making of which belongs to the arts and crafts. The makers of books have always recognized that they are working in the domain of art. The other part of a book is the text and belongs to the realm of truth.

The personal viewpoint of books suggests three classes of individuals. Collectors, so called, are interested in books as physical objects and assemble them in the pursuit of a hobby. They may or may not be interested in the text or literary contents.

There are those who are interested in the text—readers, students, and scholars. They may or may not be interested in the book from the standpoint of printing, paper and binding. Occasionally the passion for collecting and the pursuit for truth coalesce.

George Gissing, an English author of distinction in the field of realism, said: "I care nothing for first editions and for tall copies. What I buy is literature, food for the soul of man." It must be observed that he missed a delectable morsel of art and life.

E. M. Foster, novelist and critic, expressed a finer spirit (*New York Times* of September 11, 1949), when he said: "Only at night, when the curtains are drawn and the fire flickers, and the lights are turned off, do books come into their own and attain a collective dignity. It is very pleasant to sit with them in the firelight for a couple of minutes, not reading, not even thinking, but aware that they, with their accu-

mulated wisdom and charm, are waiting to be used, and that my library, in its tiny imperfect way, is a successor to the great private libraries of the past."

It is to be regretted that there is a third type of persons who have no appreciation of, or interest in, books, either to be collected or read. To this negative group belong public officials who have no pangs of conscience when they fail to provide adequate support of public libraries.

Let us leave Solomon, King of Israel, and step forward two thousand years and more into England and meet the Prince of all lovers of Books, Richard de Bury, who was born at Bury St. Edmunds, Suffolk, England in 1287 and died in 1345. He reached great prominence in the Church under the Pope at Rome and was appointed to the highest places in English politics.

While not a great scholar, de Bury knew where the storage of truth lay and as a sincere devotee to the cause of disseminating truth and as one obsessed with a hobby, he became an insatiable collector of books. Near the close of his life, on January 24, 1345, he finished a manuscript which is well-known to every book-lover under the title of *The Philobiblon of Richard de Bury*.

A few quotations from *The Philobiblon* will show his unbounded enthusiasm as a lover of books:

"Oblivion would overwhelm all the glory of the world had not God provided for mortals the remedies of books. * * * Whosoever then confesseth himself zealous for truth, for happiness, for wisdom or for knowledge, or even for the faith, must needs make

himself a lover of books. * * * Books delight us when prosperity sweetly smiles. They stay to comfort us when cloudy fortune frowns."

Declaring that he "burned with the passion for gathering books," de Bury became the owner of the largest private library in England. His advice connected with the buying of books eases the conscience of the collector, especially as it is given by a Bishop.

"No dearness ought to hinder a man from buying books if he has that which is asked for them, save when he resists the avarice of the seller or awaits a more convenient time for buying."

It is authoritatively stated that 8765 *new* books were published in the United States in 1951, and that 70,000 Americans are holding down salaried writing jobs. I wish Solomon, the Preacher, and Richard de Bury, the Bibliophile, could be employed to review these publications, so rapidly and abundantly produced through the witchery of the printing press—a machine unknown by them.

Solomon might sustain his reputation as a pessimist but he would have to recognize a difference in the general dissemination of knowledge and particularly "the power of the press". He might also be influenced to reconsider his opinion if his Book Reviews were to be sold as a publication of The Book of the Month Club.

De Bury would still maintain that some "books are the sacred vessels of wisdom". However, after having made a courtesy or two to King Solomon, he would doubtless add a chapter to his *Philobiblon* in the nature of a "bring down," recognizing the

phenomenal changes in the intellectual and moral life of humanity during the last seven hundred years.

That the fascination of books survives in the modern world was expressed in metrical form by John Wilson and used as a blurb in one of his sale catalogs of second-hand books:

O for a Booke and a shadie nooke,
Eyther in-a-doore or out;
With the grene leaves whispering overhede,
Or the streete cryes all about;
Where I maie Reade all at my ease,
Both of the Newe and Olde,
For a jollie goode Booke whereon to looke
Is better to me than Golde.

The author, as a dealer in books, probably did not intend to apply the last two lines to himself. Moreover, only a sentimental reader would take his book into a shady nook outdoors. Geoffrey Chaucer (1340?-1400) had a more apt view of the out-of-door influence. In the *Prologue to the Legende of Good Women* Chaucer wrote:

* * * There is game noon,
That fro my bokes maketh me to goon.
But hit it be seldom on the holy day.
Save, certainly, when that the month of May
Is comen, and that I heare the foules singe,
And that the floures ginnen for to springe,
Farwel my book and my devocion.

John Ruskin, in an address on *Decorative Color*, on reviewing the beauty of Illuminated Manuscripts,

declared that the idea which served as the creative inspiration during the Middle Ages was that "a book was a noble and a sacred thing to be respected and revered. It became precious because it was written with so much labor and with so much beauty; and then came the idea of its sanctity. It was noble inasmuch as it was the means of making human thought—the most transient and evanescent of all things—the most permanent of all things."

A book holds the record of a man's philosophy and faith. In it is found the revelation of an author's mind and soul which he cannot recall and the public hesitates to accept explanations at a later date.

The Printing Press brought a new force into society. Someone (he must have been a vain fellow) said: "With twenty-six soldiers of lead I have conquered the world".

A book is a faithful trustee. The binding may be missing. The leaves may be frayed. There may be tell-tale borings of the book-worm. Silver fish may have bitten the paper into powder. Its pages may have the smudge of finger-prints. The leaves may be dog-eared and foxed. In spite of all of these elements of destruction, the message of the author persists so long as the letters can be discerned. The wonder of the book lies in its power to survive.

The Book appoints no particular beneficiary to enjoy its treasures but grants them to every Reader who voluntarily chooses to take them.

In *The Phantom Club Papers* (Milwaukee 1906) there is a delightful address entitled *The Kingdom of Light* by George Record Peck who says that through

the instrumentality of books "the worthies of every age will come to our firesides; will travel with us on the distant journey; will abide with us wherever our lot may be cast. And the smaller the orbit in which we move, the more contracted the scale of our personal relations, the more valuable and the more needful are those sweet relationships which James Martineau so aptly calls *the friendships of history*."

It would be to the glory of any generation to produce for the coming generations, books whose teachings were of so high a character that they might be representative of the ideals expressed in the mystical symbolism of a quatrain by William Blake:

I give you the end of a golden string,
Only wind it into a ball,
It will lead you in at Heaven's gate
Built in Jerusalem's wall.



BOOKPLATE III

This spiritually-rich Hymn-Book belongs to

Esther Kolbin

Written December 27, 1813

In *Die Kleine Geistliche Harfe*
Germantown, Pennsylvania, 1811



Dieses heil. Kirchgesangbuch gehört

Leopold Kolbin

Kassanben 1877

December

Anno

1875

Evidence of Ownership

✂ A GLANCE at almost any one of the following pages will show that these studies originate in matters relating to the ownership of books—an ownership which may have slight evidence to support it.

The owner of a tract of land establishes his title by means of a recorded deed with ancient verbiage expressed in complicated language. The owner of an automobile relies upon a certificate of title registered in a public office. The owner of a book has no such formal protection given him by law. His ownership may quickly disappear; for a book passes easily from hand to hand and a bird in hand is worth two in the bush.

Lord de Tabley in *A Guide to the Study of Book-plates* (1881) says: "Next to the umbrella there is no item of personal property concerning the appropriation of which such lax ideas of morality are current, as a book".

Possession is nine points of the law. This is a trite saying but it supports an alarming bit of circumstantial evidence against the owner of the book. To calculate the value of this folk-statement of the law, we must know the total number of points involved. Thomas Adams wrote in 1630 that "the Devill hath eleven points of the law against you and they say there are but twelve". In a list of *English Proverbs* (1678), there is one to the effect that "possession is eleven points of the law and they say there are but twelve".

In earlier days Ecclesiastical authorities hoped to secure their ownership by invoking dire punishment upon him who stole a book. Sir Matthew Mahan in *Travels in Spanish Countries*, 1712, records that he saw displayed in the Library of the Monastery of San Pedro at Barcelona, a *Book-Curse* (*Bücherfluch*) in Latin, translated as follows:

For him that stealeth a Book from this Library, let it change to a Serpent in his hand and rend him. Let him be struck with Palsy and all his members blasted. Let him languish in Pain crying aloud for Mercy and let there be no surcease to his agony till he sink to dissolution. Let Book-worms gnaw his entrails in token of the worm that dieth not, and when at last he goeth to his final Punishment let the Flames of Hell consume him forever and aye.

Leningen-Weſterburg records in his *German Bookplates* (1900) that Papal excommunication is directed in the books of the Vatican against book-thieves. The written Bookplates of the Monks of Mount Athos threatened book-thieves with the curse of the twelve Apostles and all Monks. The Bookplate of the Benedictine Monastery of St. Peter at Salzburg (c.1706) contains a threat of excommunication by means of a special bull from Pope Clement XI. In other words, *Anathema* in English or *Bannfluch* in German.

I am more charitably disposed towards those who do not return books to their rightful owners, particularly so when I am reminded of my own lapses. I like to think that books are retained through thoughtlessness or loss of memory, and not through

deliberate theft. A blunt request for the return of a book strains friendship.

Charles Lamb was well aware of the nature of such embarrassment. In his charming essay on *The Two Races* (Borrowers and Lenders) he quotes a theory (which he confesses it was more easy for him "to suffer by than to refute") to the effect that "the title to property in a book is in exact ratio to the claimant's power of understanding and appreciating the same".

Notwithstanding the undoubted ability of Samuel Taylor Coleridge to understand and appreciate a book, Lamb wrote to Coleridge, inviting him "to come and eat some atoning mutton with us one of these days shortly and to bring with you the two books which belong to my third shelf (northern compartment) from the top which has the devilish gaps where you have knocked out its two teeth". There is a deal of softness and graciousness in the invitation to eat "atoning mutton".

During the centuries owners of books have used many methods and devices to evidence their right of possession. Books have been chained to the library shelf. Owners have written their names on the flyleaf. Occasionally the title page is used for that purpose and what a horrible desecration that is. Metal stamps and stencils are in use to print the name of the owner. Labels with the owner's name in print are pasted down solid. Finally the full-fledged Bookplate, elaborately designed, with name, mottoes, inscriptions and decorations, is brought into the scene. Comments covering these devices will now be made.

1. IN CHAINS

In *The Medieval Library* (1939), it is stated by James Westfall Thompson that until the Fourteenth and Fifteenth centuries it was customary to lay books on their sides upon the Library shelf. With the advent of printing as books rapidly increased in number, it became the custom to stand them upright on the shelves with the title on the fore edges and with their backs placed inwards.

William Blades in *Books in Chains* (1892) says: "The custom of fastening books to their shelves by chains was common at an early period throughout all Europe. When a book was given to a medieval library it was necessary, in the first place, to buy a chain and, if the book was of especial value, a pair of clasps; secondly, to employ a smith to put them on; and lastly, a painter to write the name and class-mark across the fore-edge."

Remnant collections of Chained Books are preserved in England and on the Continent. Hereford Cathedral in England still has a Monastic Library of 2000 volumes, 1500 of which are in chains.

A Rule for Scholars using the chained-books in the Library of King's College, Cambridge, England (1683) was the following: *For rendering of his business about the Library more easy, each person that makes use of any books in said Library is required to set them up again decently without entangling the chains.*

My private Library is enriched with a *Book of Sermons* in manuscript dated 1430. It has nearly 400 folio leaves, 8 by 12 inches, bound in the original

wooden boards covered with pig-skin, with brass bosses on the sides and corners. To the rear cover there is attached an iron clasp and an iron chain with three links and a ring at the end. The Book once belonged to the Bishop Hurst Collection.

The substitution of a Blacksmith for a Librarian was probably effective, but the wear and tear of the device was very destructive of the Books Enchained.

Librarians may not resent being courteously reminded of their responsibility. Jacob Bean (Librarian of the Connecticut Society of Antiquarians) in *The Old Librarian's Almanac*, published by him in 1773, presented a view that a Librarian is not a safe Guardian of Books unless he be "a person of Godly life, learned, virtuous, chaste, moral, frugal and temperate."

2. SIGNATURE BY OWNER

During the centuries, millions of men and women (and children too) have signed or written their names on the flyleaves of books as owners. An autographic signature is, at least, some evidence of literacy, and I have never seen a book which had the owner's signature made by his mark. This simple practice crystallized into a custom with implications generally recognized of the following character:

- (a) That the person signing his name is literate.
- (b) That the signature asserts ownership.
- (c) That the owner is interested in or has sympathy with the textual contents of the book.
- (d) That the public at large is expected to respect the owner's assertion of ownership.

The Pennsylvania Germans fully recognized the value of books, and printing presses were operated by them in their smallest villages and hamlets. Thousands of these books printed in German and bearing signatures of individual owners have passed through my hands during the years. Let me refer to a few rare books with solid texts in my Library which carry the autographic signatures of persons whose names cannot be found in any Dictionary of Biography.

1. The bold signature of *Charles Seybold* appears on the flyleaf of *Zionitscher Weyrauchs Hügel*. This Hymn Book was printed by Christoph Sauer at Germantown, Pennsylvania, in 1739 and it is the first book in the long line of Sauer publications. The words of the Hymns, without musical notes, cover 790 pages. The Introduction was written by Conrad Beisel, the leader of the Cloisters at Ephrata, Pennsylvania.

2. The name of *Schwester Barbara* is written in a copy of *Paradisches Wunderspiel*. This magnificent folio Book of Music (Chor-Gesänge) has 214 pages of musical scores with notes inserted in ink and with decorations in colors done by hand. It was printed by the Brotherhood at Ephrata, Pennsylvania in 1754. The Book is made doubly precious because *Barbara* was one of the Sisters in the Cloister Community.

3. *Johannes Bartruff* of Manheim, Pennsylvania, on June 1, 1783, signed his name on the flyleaf of *Einige Gedichte und Lieder* by Johann Christoph Kunze printed in Philadelphia in 1778 by Christoph and Peter Sauer. The Author, an Evangelical Lutheran Minister in Philadelphia "in Nord-Amerika", held the Professorship of Philology in the University of

Pennsylvania. His lectures on the Latin and Greek classics were delivered in the German language.

4. *Fronica Schneiderin* inscribed her name in a copy of *Ausbund, Das ist — Etliche Schöne Christliche Lieder* printed by Christopher Sauer (the Second) in 1767. This is the third edition of this famous Mennonite and Amish Hymn Book, first printed in 1742. The Hymns without notes cover 811 pages, with nearly one hundred additional pages containing biographies of those who suffered martyrdom in Europe.

5. The signature of *Fröni Beyer* is found in *Die Ernsthafte Christenpflicht Darinnen Schöne Geistliche Gebeter*. This book, 3½ by 5 inches, with 240 pages, printed at Somerset, Pennsylvania, in 1810, by Friedrich Goeb, precedes the famous *Somerset Bible* of 1813.

While the thousands of persons whose signatures appear in Books may be unknown and their identity lost, the remarkable fact is that their signatures record an interest in Books of outstanding worth in their day and generation. The Pennsylvania Germans were less interested in fame than they were in living in an atmosphere where individual effort was free and religious faith untrammelled. When their plain and simple way of life was finished, their names were lost in the arid deserts of history. The opening sentences of *Cloister and the Hearth* by Charles Reade may be applied to them: "Not a day passes over the earth, but men and women of no note do great deeds, speak great words and suffer noble sorrows. Of these obscure heroes, philosophers and martyrs, the greater part will never be known till that hour when many that are great shall be small and the small great."

BOOKPLATE IV

This Prayer-Book belongs to

Barbara Herstein

Limerick Township, Montgomery County,
Pennsylvania

March 16, 1820

In *Habermann's Christlich Gebät Buch*
Germantown, Pennsylvania, 1794

Dieses Gebätbuch

Behöret Mir

Barbara Kerstein

Von Limmrick

Launship

Montgomery

Launh

Gescriben von Jersa Spitz

Anno 1820 H 16

Wörsz

3. METAL STAMPS

In the business world of today, the rubber stamp is an indispensable device. Its forerunner, before rubber was available, was made of metal. A century ago, it was the fashion to use metal stamps to impress the owner's name in his books. Usually the stamp was more or less artistic in design. Generally the owner's name was placed in the middle of the design, surrounded with an elliptical decorative border and an eagle with extended wings a-top. These stamps are frequently found in Pennsylvania German imprints.

Among many in my Library, the following are noted, not only for recording owners' names but also to show the character of the Books they owned.

1. The stamped name of *Daniel M. Pfautz* appears in *Die Kleine Lieder—Sammlung oder auszug aus dem Psalterspiel der Kinder Zions*. This small book was published in New Berlin, Pennsylvania, by George Miller in 1832 and is rarely found.

2. During the early 1850's my father, *Joseph H. Borneman*, used a metal stamp in many of his books. Among them is *D' Aubigné's Geschichte der Reformation*. The following is a fascimile of his stamp.



3. The use of a metal stamp by *James M. High* appears in *Der Heidelberger Catechismus* published by the Druckerei der Reformirten Kirche, Chambersburg, Pennsylvania, 1861.

4. STENCILS

Another method of asserting ownership was the use of a stencil. A stencil is a thin plate of metal, cardboard, isinglass or other material, out of which names, letters, numbers, or patterns have been cut. The plate is laid on the surface to be marked and a brush dipped in ink or color is rubbed over it, the surface receiving the ink or color through the parts cut out of the plate. When the ink was too freely applied, it ran and gave the letters a furry edge. I have in my possession the original stencil in a shel-lacked paper of Sarah Deturck.

Among my books with stenciled names, I note the following:

1. The stencil of *Noah Weisel* appears in *Catechismus* (Reformirten Orten zu brauchen), published by Conrad Zentler, Philadelphia, 1830.

2. The stenciled name (four times repeated) of *George Maish*, 1824, appears in *A Collection of Choice Sermons*, by Rev. J. C. Albertus Helfenstein, translated from the German by I. Daniel Rupp, and printed by George Fleming in Carlisle, Pa., 1832.

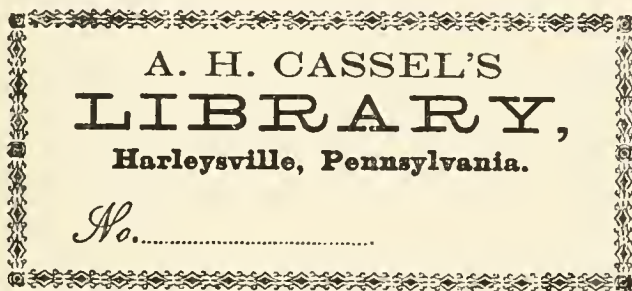
3. The stencil in red ink of *Amos Deturck*, 1848, appears in *Das Kleinie Gebet Buch* by Johann Habermann, Doylestown, Pennsylvania, 1839.

5. NAME-LABELS

Passing from autographic signatures we reach printed Name-labels, pasted on the reverse side of the front cover. The printed matter may consist only of the owner's name. Some labels have decorative borders. They are less interesting than those already considered but they carry the essential purpose of declaring ownership of the book.

Among many interesting items in my Library are the following characteristic typographic labels:

1. Here is a Name-label on blue paper, $1\frac{1}{2}$ inches by $2\frac{1}{2}$ inches reproduced as follows:



The book which carries this label belonged to the most eminent of Pennsylvania German Book collectors. It is the *Göldene Aepffel in Silber Schalen*, Ephrata, 1745. Cassel had Book-labels of various sizes on white, yellow or blue paper.

2. An unusual label bears the following words in German with Gothic type: "Barbara Keiper. ihr Buch 1808." It is pasted in *Christosophia oder der Weg zu Christo* printed by Jacob Ruth in Ephrata, Pennsylvania, 1811-12. This label has a cleverly designed border of type ornaments, shown on the next page:



6. THE BOOKPLATE or EX LIBRIS

To the foregoing declarations of ownership, whether by simple signature, by stamp, stencil or name-label, there must be joined another and more elaborate certification known as the *Bookplate* or *Ex Libris*. This form may be described as being a glorified Name-label of ownership.

For the sake of clearness, it must be said that a Bookplate has nothing to do with the text of the book and it must not be thought of as an illustration of the text. It does not come into play until after the completion of the work of the author, the printer and the binder. The use of the Bookplate is the privilege of a fourth person, the purchaser.

A Bookplate stands at the top of declarations of ownership. It affords the Booklover or the Bookworm an opportunity, not only to guard against the loss of his book, but also to surround his name with

odd bits of a personal nature. He may portray his ancestry through the use of his coat of arms. He may, allegorically or otherwise, set forth his occupation in life, his æsthetic tastes, or even his personal weaknesses or vanities. He may show his interest in books of a particular character. He may add a motto or sentiment indicating his faith or his bent of mind and heart. He may, properly or not, use formal or fanciful and decorative designs.

It seems as if Bookplates are adopted, not so much to guard against thieves or borrowers, but more for the pleasure of the owner. And why not?

Edmund Gosse, the noted English man-of-letters, in *Gossip in a Library*, 1891, says:

“The outward and visible mark of the citizenship of the book-lover is his Bookplate. There are many good bibliophiles who abide in the trenches, and never proclaim their loyalty by a Bookplate. They are with us, but not of us; they lack the courage of their opinions; they collect with timidity or carelessness; they have no heed for the morrow. Such a man is liable to great temptations. He is brought face to face with that enemy of his species, the borrower, and dares not speak with him in the gate. If he had a Bookplate he would say, ‘Oh! certainly I will lend you this volume, if it has not my Bookplate in it; of course, one makes it a rule never to lend a book that has.’ He would say this, and feign to look inside the volume, knowing right well that this safeguard against the borrower is there already. To have a Bookplate gives a collector great serenity and self-confidence.”

7. A MEDLEY OF NAMES

The English word *Bookplate* is matched with the Latin term *Ex Libris*, having an equivalent meaning. The two are used indiscriminately.

In *German Bookplates*, London 1901, (translated out of the German) Count Leningen-Westerbury, the author, defines various names used in Germany, among them being: *Bibliothekzeichen* (library label) a name which first appeared in 1840 in the diary of a German soldier; and *Bucherzeichen* (book-label) which is often confused with *Buchzeichen*, a book-marker used by the reader to keep his place.

Ex Libris, with the owner's name in the genitive case, is in general use in Europe and signifies "From the books of" (the owner), or "One of the books of" (the owner).

8. THE BALLAD OF A BORROWER

The quotation of a Poem, portraying the meditations of a borrower, closes this discussion of the intriguing subject of Evidences of the Ownership of books. The poem by "J.V." was first published (1894) in the *Journal of the Ex Libris Society of London*. In an address before the Society by John Vincent of Belfast, Ireland, he admitted his authorship.

"What profiteth a man for alle his toyle
Under ye Sunne," atte Schole or Colledge,
To slave and burn ye mydnyght oyle,
And cramme hys hede wyth uselesse knolledge!

"Of makynge bokes there ys no ende,"
Saythe ye wyze and wittie Soloman;
A truer worde was never penned
By hym or anie other man.

For knolledge ys butte "Vanitie
Of Vanities," ye chiefeſte one,
Andde buyinge bokes withouten ende
There ys no greater follie, mon.

Butte yff thatte bookes ye ſure muſt have
(Inſtede off ſpendynge monie on),
To ſave your ſowl, and conſcience ſalve,
I' faith thenne goe and borrowe one!

(Im-)Moral: Never buy a boke iff thatte ye can cozen
one from a friend, and then be ſure to ſtikke your
boke-plate on, – on top off hys!

J. V.

BOOKPLATE V

This spiritually-rich Hymn Book belongs to me


Esther Sauder

For my instruction and God to glorify

1824

In *Ein Unpartheyisches Geasang Buch*

Lancaster, Pennsylvania, 1820



Diese 8 Geistreiche
Lieder buch gehöret mir
Esther Sander.

mir zur Lehr. und Gott
zur Ehr. im Jahr
1824



William Penn: 1644-1718

§ THE indulgent reader may be pleased to turn for a while from bookish things to the life of men and women; particularly the Pennsylvania Germans popularly known as the Pennsylvania Dutch (Deutsch). Charles Dickens began his delightful story entitled *The Cricket on the Hearth* with this short and sprightly sentence, "The Kettle began it." In like manner the story of the Pennsylvania Germans must begin with this foundation sentence: "William Penn began it."

Penn's life was crowded with sharply contrasting activities. At one moment he walked in the Royal Palace and then we find him in the bloody Tower of London. Now he worshipped in the silence of a Quaker meeting and then he languished in a common gaol. While involved in the intriguing policies of Kings and the Nobility, he preached his Christian faith to the people in the streets. In William Penn, the Courtier and the Quaker met face to face.

It is not within my province to justify or harmonize Penn's clashing opinions and activities. It is, however, my duty and my pleasure to pause for a moment in reverent silence and to record my appreciation of the strength of Penn's Christian faith and the largeness of his sympathies for suffering humanity. The powerful use by Penn of these fundamental elements in his character was the foundation-stone of an American Commonwealth in which my German Ancestors settled more than two hundred years ago as Pioneers and lived a life free from the

oppression of religious fanatics and arbitrary Kings in Europe.

1. PENN'S BOOKPLATE

Penn's Bookplate may be seen on the inside cover of his *Bible* now in the possession of the Historical Society of Pennsylvania. The Bookplate has an engraved design of Penn's Coat of Arms. Warren (Lord de Tabley) in *A Guide to the Study of Bookplates*, says: "Though a Quaker, William Penn seems by no means to have disdained his due amount of heraldic display."

Warren, using the highly artificial terminology of Heraldry, described the Coat of Arms as follows:

Arms — Argent on a fesse sable three plates.

Crest — A demi-lion rampant argent, gorged with a collar sable, charged with three plates.

Motto — *Dum Clavum Teneam*. Mantling less rolled than usual to the base of the plain shield showing a good deal of sable inner lining. Motto-scroll narrow and small.

Name — William Penn, Esq. Proprietor of Pennsylvania in 1703. The name-bracket is slightly indented above, and is waved beneath.

There have been various interpretations of the meaning of the Latin motto. All agree that the motto as used in the Bookplate was abbreviated and a word or two must be added to give it meaning.

Sidney George Fisher in *The True William Penn*, (which has a reproduction of the Bookplate) says: "The motto on the Bookplate, *Dum Clavum Teneam* is an abbreviated form of the motto, *Dum Clavum Rectum Teneam*, which means 'If I hold a steady aim,' or, freely, 'If I am not negligent.'"

Charles Dexter Allen in *American Bookplates*, however, says: "On the plate of William Penn we see a motto most fitting for the character he sustained, *Dum Clavum Rectum* – *While I hold to glory, let me hold to right*. In the plate the third word is omitted, as the engraver found the motto too long for the space reserved, and through some blunder the letter *r* in *clarum* is changed to the letter *v*, which makes no sense at all. This is not the complete motto of the family of Penn of Stoke Poges. It should be *Dum Clarum Rectum Teneam*, (While I hold to glory, let me hold to right)."

2. PENN'S CONCERN FOR THE GERMANS

In England, William Penn preached his adopted faith with intrepid courage. For the spiritual welfare of the people of Holland and Germany, he had a deep religious concern. In 1677 Penn and a number of English Quakers made a notable trip to the Continent which Penn declared to be a "Religious Voyage." The Quakers composing the missionary group were: William Penn, George Fox, Robert Barclay, George Keith, George Watts, John Furley, William Tallcoat, Isabella Yeomans and Elizabeth Keith.

They sailed in a packet-boat from Harwich, England, July 26, 1677, and landed in Briel, Holland, July 27th, after a smooth voyage. The personnel of the party having changed somewhat, they left Briel, Holland, October 21, 1677, on their return trip and landed in Harwich, England, October 24, 1677, after a tempestuous voyage described by Penn in his Journal as follows:

“ We got well last night about Seven to Harwich, being three days and two Nights at Sea: Most part of the time was a great storm of Wind, and Rain, and Hail; the Weather was against us, and the Vessel so leaky, that two Pumps went night and day, or we had perisht. 'Tis believed that they pumpt twice more water out than the Vessel could contain; but our Peace was as a River, and our joy full. The Seas had like to have washt some of the Seamen overboard, but the great God preserveth all well. Frights were among the People, and Deliverance for all: We were mightily throng'd, which made it the more troublesome.”

When we think of the exposure of these eminent Quakers to the perils of the sea and the imminence of the loss of their lives through shipwreck, we wonder what would have been the character of the settlement of the place afterwards named Pennsylvania if they had lost their lives, and we enter the field of speculative history.

The party spent more than three months in Holland and Germany and visited more than fifty cities. They held private conferences for religious

conversations, arranged for "silent meetings," as practiced by the Quakers, preached the doctrine of the "inner light" and distributed tracts and books of their faith. Although Penn had not then acquired title to Pennsylvania, this religious approach as we shall see, was a powerful factor in the immigration of the Germans into Pennsylvania after Penn became its Proprietor in 1681.

Penn's Journal of the 1677 mission to Germany appears in book form printed in 1694, and a second and enlarged edition was published in 1695. In my Library, I have the copy of the second edition which Penn presented to Hannah Callowhill, who afterwards became his wife. The book bears this title:

An Account of W. Penn's Travails in Holland and Germany. Anno Mdclxxvii. For the Service of the Gospel of Christ, by way of Journal. Containing also Divers Letters and Epistles writ to several Great and Eminent Persons whilst there.

The Book is especially prized by reason of the following presentation inscription in the handwriting of William Penn:

*For my Deare Friend
Hannah Callowhill Junor.
W.P.*

3. PENN'S HOLY EXPERIMENT

(A) *A DEBTOR IS DISCHARGED*

William Penn's father, Sir William Penn, had been knighted because of distinguished service in the British Navy. In the English war against the Dutch, James, Duke of York and brother of Charles II, served as Lord High Admiral. In 1665 he sailed in the *Royal Charles*, and Sir William Penn accompanied him as confidential adviser with the rank of Great Captain Commander. The Duke of York was a landsman, and thus Penn virtually was in command of the fleet which won the decisive battle against the Dutch under Admiral Opdam. The British Government and King Charles II and the Duke of York became indebted to Sir William Penn for money advanced and services rendered in a sum approximating £16000 and the debt, being unpaid when he died in 1670, became the property of William Penn, his son.

In 1680 William Penn presented a petition to the King for a grant of land in America to liquidate the debt. On March 4, 1681, Charles II signed and executed, under the Great Seal of England, a Charter granting to William Penn, his heirs and assigns, under the complex conditions therein recited, a "tract or part of land in America with all the Islands therein" situate on the western shore of the Delaware River.

The reasons which the King gave for the granting of the Petition are set forth in the Preamble of the Charter.

There is no specific reference in the Charter to the money debt due to the Penn Estate or to its liquidation. The reasons recited in the Charter have political implications favorable to the Crown. A biographer of Penn, C. E. Vulliamy, with a biting tongue, alleged reasons other than pecuniary for granting the Charter; among them being the possible riddance of the ubiquitous and troublesome Penn. By transplanting him into the new Province beyond the sea, Penn would be "less of a nuisance to the Crown, the Church and the Parliament of England." That the King was desirous of staying in the picture is shown by the quaint verbiage of Section 1 of the Charter.

"KNOW YEE, therefore, that wee, favouring the petition and good purpose of the said William Penn, and haveing regard to the memorie and meritts of his late father, in divers services, and particularly to his conduct, courage and discretion under our dearest brother, James Duke of Yorke, in that signall battell and victorie, fought and obteyned against the Dutch fleete, comanded by the Heer Van Opdam, in the yeare One thousand six hundred sixtie five, in consideration thereof of our special grace, certaine knowledge and meere motion, Have given and granted, and by this our present Charter, for us, our heires and successors, Doe give and grant unto the said William Penn, his heires and assignes all that tract or parte of land in America, with all the Islands therein conteyned."

BOOKPLATE VI

Lea Landes

Her Picture

In *Predigten über gegenstände des Christenthums*
Lancaster, Pennsylvania, 1839

Note: This is a double Bookplate. The first part, in color, is here reproduced. The second part recites ownership and the motto expresses faith in God.

See *List of Books*.



(B) *THE CREDITOR ASSUMES OBLIGATIONS*

At any rate, while there is no particular reference to the money-debt, singularly enough, the Creditor became saddled with vast obligations. The estate in the soil was not an allodial one. It was feudal as the following provision of the Charter shows:

“ And him the said William Penn, his heires and assignees, WEE DOE by this our Royall Charter, for us, our heires and successors, make, create and constitute the true and absolute proprietaries of the Countrey aforesaid, and of all other, the premises, saving always to us, our heires and successors, the faith and allegiance of the said William Penn, his heires and assignes, and of all other, the proprietaries tenants and Inhabitants that are, or shall be within the Territories and precincts aforesaid; and saving alsoe unto us, our heires and Successors, the Sovereignty of the aforesaid Countrey, TO HAVE, hold and possesse and enjoy the said tract of land, Countrey, Isles, Inletts and other the premises, unto the said William Penn, his heires and assignes, to the only proper use and behoofe of the said William Penn, his heires and assignes forever. To bee holden of us, our heires and Successors, Kings of England, as of our Castle of Windsor, in our County of Berks, in free and comon socage by fealty only for all services, and not in Capite or by Knights service, Yeelding and paying therefore to us, our heires and Successors, two Beaver Skins to bee delivered att our said Castle of Windsor, on the first day of January, in every yeare; and also the fifth parte of all Gold

and silver Oare, which shall from time to time happen to bee found within the Limitts aforesaid, cleare of all charges, and of our further grace certaine knowledge and meere motion, wee have thought fit to Erect, and wee doe hereby Erect the aforesaid Countrey and Islands, into a province and Seigniorie, and doe call itt Pensilvania, and soe from henceforth wee will have itt called."

A careful reading of the text of the Charter just quoted brings into view certain words in limitation of an absolute conveyance. The following words and phrases serve as red-lights in the exercise of absolute ownership.

(a) The conveyance is to the proprietaries "saving always (to the King) the faith and allegiance" of the proprietaries, "the tenants and the inhabitants."

(b) "Saving also" (to the King) the sovereignty of the aforesaid countrey."

(c) "To be holden (of the King) as of the Castle of Windsor."

(d) "Yielding and paying (to the King) two Beaver skins to be delivered at our said Castle of Windsor on the first day of January in every yere."

(e) "And also the fifth part of all gold and silver ore" to be found.

The grant discharged the pecuniary obligation of the King but Penn and his assigns assumed the heavy obligations of bringing the "Holy Experiment" into fruition.

The Pennsylvania Germans

1. THE GREAT LAW OF PENNSYLVANIA

✚ AFTER having thus acquired a conditional title to some 40,000 square miles of land along the western shore of the Delaware River, first by grant from the King and afterwards by grant from the Duke of York, Penn was confronted by two major problems—the formulation of a plan of government and the securing of permanent settlers.

A year elapsed after the granting of the Charter before a Frame of Government and a Code of Laws between the Proprietor and others, were adopted in England, April 25, 1682.

As is so well known, Penn in the Ship *Welcome* reached American waters in October of 1682, landing at New Castle, Delaware. Soon thereafter he traveled into Pennsylvania, stopping at Upland, which he renamed Chester. On December 4, 1682, at an Assembly called by Penn, *The Frame of Government* was accepted and confirmed. The provisions of *The Great Law*, framed in England, were declared to be the Laws of Pennsylvania by “the Proprietor and Governor with the advice and consent of the Free-men of the Province of Pennsylvania and territories thereunto belonging.”

Chapter I of *The Great Law* has, among other matters, the following provision:

“Be it enacted by the Authority aforesaid, That no person, now, or at any time hereafter, Living in

this Province, who shall confess and acknowledge one Almighty God to be the Creator, Upholder and Ruler of the world, And who professes, him, or herself Obligated in Conscience to Live peaceably and quietly under the civil government, shall in any case be molested or prejudiced for his, or her Conscientious persuasion or practice. Nor shall hee or shee at any time be compelled to frequent or Maintain anie religious worship, place or Ministry whatever, Contrary to his, or her mind, but shall freely and fully enjoy his, or her Christian Liberty in that respect, without any Interruption or reflection. And if any person shall abuse or deride any other, for his or her different persuasion and practice in matters of religion, such person shall be lookt upon as a Disturber of the peace, and be punished accordingly."

It is not necessary to make any further reference to *The Frame of Government* with its 23 paragraphs or to *The Great Law*, with its 40 Chapters, because the guaranteed, free exercise of conscience, was at the very heart of liberty as defined by the oppressed of Europe. They needed no further assurance.

2. IN SEARCH OF SETTLERS

Penn's second problem was to bring settlers into the Province. This required publicity. Almost immediately after he secured the Charter, Penn issued a pamphlet entitled *Some Account of the Province of Pennsylvania in America*. To this he added a copy of the Charter and a List of the Conditions to be agreed upon between the Proprietor "and those who may

become Adventurers or purchasers in the same Province." Penn expressed the hope that settlers might come from England, Scotland, Holland and France.

The earliest account of Pennsylvania, printed in German, was published in Amsterdam in 1681 with the title: *Eine Nachricht wegen der Landschaft Pennsylvania in America*.

In 1683 Penn published a pamphlet entitled: *A Letter from William Penn Proprietary and Governour of Pennsylvania in America to the Committee of the Free Society of Traders*. This was translated into Dutch, French and German. A copy of the Dutch translation in my Library includes the letter by Penn; a letter by Benjamin Furley of Holland; a letter by Thomas Paskell of Pennsylvania and a folded-in Map or Plan of the City of Philadelphia.

In 1700, Francis Daniel Pastorius of Germantown in Pennsylvania wrote a Description of Pennsylvania. It was published in German with this title: *Umständige Geographische Beschreibung der zu allerletzt erfundenen Provintz Pennsylvaniae durch Franciscum Danielern Pastorium*. (Franckfurt und Leipzig).

To induce immigration, tracts, pamphlets and books were printed in German and widely distributed. In Volume 7 of the *Proceedings of the Pennsylvania German Society* more than fifty Title-pages of these Publications are reproduced. This barrage of advertising literature was a powerful factor in producing immigration into Pennsylvania.

The memory of Penn's "Religious Voyage" to the Rhine Country in 1677 was revived and Benjamin Furley became active in advertising Pennsyl-

vania. Furley was an Englishman who settled in Rotterdam, Holland, and became a prosperous merchant. He was a man of letters, a collector of rare books, and interested in all the Separatist sects, especially the Quakers, whose faith he adopted. He took a vital part in the missionary trip into Germany in 1677 by Penn and other eminent Quakers. He became greatly interested in procuring German emigrants for Pennsylvania and in effect he acted as Penn's Land Agent on the Continent.

These are a few of the causes which began the German migration from a land of oppression to one of hope – a migration which continued for a hundred years.

Julius F. Sachse once poetically said: "The romantic Rhine became the chief artery of travel for the stream of emigrants to Pennsylvania. As the barges floated down the river past castle-crowned crag and vine-clad hill, from every hamlet could be heard the *Lebe Wohl* and *Geh mit Gott* which were called after the wanderers".

3. THE SETTLERS ARRIVE

General publicity by means of the distribution of pamphlets and books took a more concrete form through the formation of Land Companies in which Benjamin Furley took a prominent part.

At Frankfort-on-the-Main, the Frankfort Land Company was erected into corporate form on November 12, 1686. The Company at once became the owner of 15,000 acres of land in Pennsylvania with

an additional 10,000 acres soon thereafter. Francis Daniel Pastorius was appointed as an agent and attorney-in-fact of the Company with authority to act not only in Europe but also in Pennsylvania.

In Crefeld, near the borders of Holland, a Land Company was organized on a somewhat different basis, purchases of land being made by Individuals and not by the Company.

The ship *America* carrying a small number of passengers arrived in the Port of Philadelphia on August 20, 1686. Among them was Francis Daniel Pastorius, who became most eminent in the government of the first settlement of Germans in Pennsylvania. Among the passengers was Thomas Lloyd, a Quaker from England, who later became Lieutenant Governor of Pennsylvania. During the voyage, Pastorius and Lloyd met and formed a friendship which lasted for life. At first their free association with each other seemed to be impossible. While Pastorius spoke German fluently, he could not speak English. While Lloyd spoke without hindrance in English, he could not speak German. They, however, readily solved the difficulty by conversing in Latin, a language with which both were familiar. This incident is worthy of consideration, because so often statements are made to the effect that the early immigrants belonged to a class best described as being the "Dumb Dutch".

BOOKPLATE VII

This beautiful Hymn-Book belongs to

Maria Meyer

This heart of mine, to thee, O Jesu, alone is thine

In *Die Kleine Geistliche Harfe*

Lancaster, Pennsylvania, 1820

Dieses Schöne
Gesangbuch gehört
Marin Meyer



4. PENN IN PENNSYLVANIA

William Penn visited his Province twice. As is well known, he arrived in Pennsylvania October 24, 1682, and stayed about two years. Many years elapsed before he came again. By way of comparison, it is interesting to think of Penn's "Religious voyage" to Germany in 1677 and to turn to his second voyage to Pennsylvania.

Accompanied by his wife Hannah, his daughter Letitia and his Secretary James Logan, he sailed from Cowes, Isle of Wight, England, on September 9, 1699. The sailing vessel also carried another passenger – a Colt named *Tamerlane* "sired by the famous stallion, *Godolphin Barb*," as history records it. They landed in Philadelphia in November, 1699, after a long and stormy voyage.

Soon after arrival they took up their residence in the so-called "Slate-Roof House" on the east side of Second Street north of Walnut Street in Philadelphia. Here on January 29, 1700, a son was born and he was known as "John, the American."

With the approach of spring, the Penn family left the busy Port on Dock Creek and the Delaware River at Philadelphia and moved to Pennsbury Manor, on the Delaware River, in Bucks County, twenty miles north of Philadelphia. During Penn's first visit, 6000 acres of land were allotted for the development of an estate similar to that of an English country gentleman. At a cost in excess of £5000, a well-appointed House, a Brew-house, ample stables, and other substantial out-buildings were erected. The House was

surrounded with lawns, gardens and walks leading to the River.

As will be inferred from the reference to the Colt *Tamerlane*, Penn was interested in blooded horses and he gave attention to improvements in the breeding of horses in Pennsylvania. Indeed, that was sound economy; for in Penn's visits throughout the Province and in surrounding Colonies, the only means of transportation was the use of the Horse. One biographer says that Penn preferred to ride a large white horse. Whether or not that statement is factually correct, it enables the biographer to draw the pleasing picture of a rather portly Quaker with a broad-brimmed hat astride a white charger. It is recorded that Hannah Penn went to Philadelphia, "going pillion behind a groom." She had a calash, "a rattling leather conveniency," for herself and Letitia. When she made calls, she traveled in a sedan chair.

The Delaware River afforded a pleasant means of transportation to and from Philadelphia. Penn maintained a Barge propelled by six oarsmen and steered by Penn himself at the tiller.

The strict Quakers in Philadelphia were a bit shocked by the elegance of the dresses and jewelry worn by the ladies in the Manor House.

Wild game in the surrounding forest not only afforded ample opportunity for the enjoyment of the hunt but helped to maintain an abundant table.

Men of prominence came to Pennsbury Manor and American Indians occasionally enlivened the scene. Altogether a pleasant social life was maintained in the Manor House.

I have before me a parchment deed conveying a lot of ground on Third Street from the Delaware at Chestnut Street by Penn to Mary Southworth. It closes with the following sentence: "Witness myself at Philadelphia ye Thirtyfirst day of ye Fifth Month One thousand six hundred eighty-four, being ye thirty sixth year of ye King's Reign *and ye fourth of my Government.*"

There was a shade of difference between Penn's personal "Government" in 1700 and that which he exercised during his first visit in 1682. On his later visit he was confronted with serious and complicated problems of "Government." The Council and Assembly repeatedly refused to cooperate with Penn. For example, King William called for a contribution of £350 for the defense of New York, Penn having pledged himself to raise money for defense. The Council and the Assembly refused to make the levy. The amount called for was not large and the failure to meet the assessment clearly indicates the width of the breach in their relationship with Penn. By reason of the untoward circumstances in the Province and a change in the European scene, and maybe because life in the very midst of the forest was a bit lonesome for the ladies, Penn suddenly decided to return to England. Penn and his family sailed from Philadelphia in the month of November 1701 and reached England after a smooth voyage of only six weeks.

And thus ended the idyllic life in Pennsylvania of William Penn and his wife Hannah, and Penn never visited his Province again.

5. EXTENT OF MIGRATION

One sailing vessel after another kept coming into port of Philadelphia with German immigrants. There are no records to show how many there were in the earliest years, but we do know that by 1717 Governor William Keith was alarmed by the large number which had arrived. He reported that 363 Palatines or Foreigners had arrived in the Port of Philadelphia in three weeks and that they were "daily dispersing themselves immediately after landing." He suggested to the Provincial Council that a Proclamation be made requiring that those landing shall repair to some magistrate to take oath "of their being well affected to his Majesty and his Government". The suggestion was not made effective.

In 1727 Governor Patrick Gordon stated to the Provincial Council that a ship with 400 Palatines had arrived and others were to follow. He said that these "designed to settle in the back parts of the Province and to settle upon the Proprietor's untaken up lands without application".

The Provincial Council, thereupon, passed an Order requiring masters of vessels to supply a list of passengers on coming into Port. Also that the arrivals should take an "oath of allegiance and subjection to the King of Great Britain and make a Declaration of Fidelity to the Proprietor of the Province and that they will demean themselves peaceably towards all his Majesty's subjects and strictly conform to the Laws of England and to this Government."

The Order of the Provincial Council was in effect for more than fifty years.

Happily the fears of the two Governors never materialized. Listen to what Governor George Thomas said in his address to the Assembly in 1738:

“This Province has been for some years the asylum of the distressed Protestants from the Palatinate and other parts of Germany and I believe it may with truth be said that the present flourishing condition of it is, in great measure, owing to the Industry of those people; and should any discouragement divert them from coming hither, it may well be apprehended that the value of your lands will fall, and your advances to wealth be much slower; for it is not altogether the goodness of the soil, but the number and industry of the people that make a flourishing country”.

For historical and genealogical purposes the Order of the Provincial Council, issued in 1727, has tremendous value. Upon the arrival of each ship, the passengers, after medical examination, were led in procession to the Court House on High Street in the City of Philadelphia and they subscribed to the oath of allegiance and in many cases to the oath of abjuration. In other Colonies no permanent records of immigrants were required. In Philadelphia alone lists of allegiance were kept from 1727 to 1775 or thereabouts and hundreds of the original lists and oaths are on file in Harrisburg, Pennsylvania. These lists were reproduced, the signatures transcribed out of the script into Roman type, and published by the

Pennsylvania German Society in a work of three volumes, entitled: *Pennsylvania German Pioneers*, by Ralph Beaver Strassburger and edited by William J. Hinke in 1934.

Dr. Hinke states that the total number of ships with German passengers arriving in the Port of Philadelphia from 1727 to 1775 was 324. The oaths of allegiance were taken by males sixteen years of age and over. The names of approximately 40,000 persons taking the required oath appear in these Lists still on file. Dr. Hinke estimates the total number of German immigrants into Pennsylvania, including those not taking the oath, between 1727 and 1775, at 65,000.

To determine the total number of arrivals before 1775, there must be added those arriving before 1727. Studies by reliable authorities place the figure at 15,000. The number of Germans who arrived before the Revolutionary War may, therefore, fairly be estimated as being 80,000. The first Federal Census of 1790 shows that one-third of the entire population of Pennsylvania was of German origin.

The Germans did not accept the religious faith of William Penn to which he so tenaciously adhered and so constantly exemplified. They had no hesitation, however, in accepting the advantages of Penn's "Holy Experiment". They expatriated themselves and swarmed into the fertile valleys of Pennsylvania. They felled the trees of the forest. They reclaimed the soil for tillage. They built houses in which centered the life of the family. Barns for the storage of hay and fodder and buildings for horses

and cattle were constructed. Farmers, craftsmen, artisans, teachers, preachers built up strong communities. The women dedicated themselves to the never-ending affairs of the administration of family life. The soil yielded sustenance. The hand of the Government rested lightly on their shoulders. Their religious faith and practice was unrestrained. With the modification of a word or two, they reached what William Morris pictured as the ideal life and as phrased by him in his *Roots of the Mountains*:

“Thus then lived his folk in much plenty and ease of life, though not delicately or desiring things out of measure. They wrought with their hands, and wearied themselves; and they rested from their toil and were merry; tomorrow was not a burden to them, nor yesterday a thing which they would fain forget: life shamed them not, nor did death make them afraid.”

And being thus “dunked” in the free air of Pennsylvania, these thousands of German immigrants and their descendants became Pennsylvanians and are known as the *Pennsylvania Germans* or, popularly, as the *Pennsylvania Dutch*.

BOOKPLATE VIII


This Hymn-Book belongs to

Barbara Hoffmannin

Leikens Township, Dauphin County, Pennsylvania

1813

Note: This is a double Bookplate. The first part is here reproduced and the Motto appears in Bookplate ix next following. It is detached from the Book in which it was originally used.



Dieses
Gesangbuch
gehört
Barbara
Hoffmannin
Lebens-Taustisch
Dauphin County
im Staat
Pennsylvania
1873.

6. THE DIALECT

These immigrants spoke German dialects which came to be known as *Pennsylvania Dutch*. Linguists are able to determine the places from which the Germans emigrated by comparing the German dialects spoken in Pennsylvania with the dialects having the same word and sentence structure as spoken in the various parts of Germany.

S. S. Haldeman in a treatise entitled *Pennsylvania Dutch* (Philadelphia 1872) finds that these Pioneers brought their speech from the Upper Rhine and the Neckar, the latter furnishing the Suabian or Rhenish Bavarian element, that is South German and to be found in Rhenish Bavaria, Baden, Alsace (Alsatia), Württemberg, German Switzerland and Darmstadt.

Marion Dexter Learned in *The Pennsylvania German Dialect* (Baltimore 1887) ascribes the origin of the dialects to the Lower Rhine, near Düsseldorf, Suabian border; Rhine Palatinate, Alsace-Lorraine, Switzerland, Silesia, Moravia.

Marcus Bachman Lambert in *A Dictionary of the Non-English Words of the Pennsylvania German Dialect* (1932) points us to Southwestern Germany (the Palatinate, Baden, Alsace, Württemberg, Hesse), Saxony, Silesia and Switzerland.

Oscar Kuhns in *The German and Swiss Settlements of Colonial Pennsylvania* (New York 1901) puts the place of the origin of the dialect in the States of South Germany, the three principals of which were Palatinate, Württemberg and Switzerland; and in Silesia and Moravia.

The Arts of the Folk

1. ARTISANS AND CRAFTSMEN

✂ The emigrant from Germany in our Colonial days freed himself from “the hell of war and the cruelty of creeds,” to use a line phrased by Walt Whitman. The life of the Pioneer was hard and *Self-Reliance*, perforce, became his adopted password. In one of his inspirational essays, Ralph Waldo Emerson boldly commanded: “Trust thyself! Every heart vibrates to that iron string.” The Pioneer had no other choice.

While working with raw material, it must not be supposed that the Pioneer lacked good taste or aesthetic sense. He walked in the by-ways of the necessities of life and not in the corridors of the galleries of art. With the unceasing toil of his days he wove the fabric of his life. To operate the loom of life independently and without relying upon the unpaid help of others; to have a moving sympathy with bearers of burdens; to be contented with the lot in which life is cast, whether of joy or heaviness—thus to operate the loom of life is an art in itself. Indeed, as Henry Drummond said, “Life is the finest of the fine arts.”

Many writers, when describing Pennsylvania German life and character, make use of the terms *Folk Lore* and *Folk Art* without defining them or without recognizing their basic origins.

Folk Lore is static. Folk Art is ever changing and developing. Folk Lore rests in tradition and its sub-

stance remains the same, although it is handed down from generation to generation in varying forms. Folk Art rests in the productive ability, the aesthetic taste and the power of its expression by the individual artisan or craftsman. A change of the term *Folk Art* into the *Art of the Folk* would be nearer to the truth. Horace Cahill gave an adequate definition of *Folk Art* in an article entitled *The Art of the Common Man* (Museum of Modern Art 1932) as follows:

“Folk Art is the expression of the common people, made by them and intended for their use and enjoyment. It is not the expression of professional artists made for a small cultured class and it has little to do with the fashionable art of the period. It does not come out of an academic tradition passed on by schools but out of craft tradition plus the personal quality of the rare craftsman who is an artist.”

It has been the fashion to speak of the Pennsylvania Germans as being simple farmers, forgetting that a farmer cannot live by agriculture alone. Loaves of oven-baked bread cannot be found in a sheaf of wheat. Houses do not erect themselves when the magic word *abracadabra* is uttered. Animals do not carry a pack of finished shoes on their backs. The life of a farmer must have supporting occupations. Shelter requires carpenters, masons and builders. Clothing requires fullers, weavers and tailors. The housewife relies upon millers, potters and cabinet-makers. Shops for blacksmiths, saddlers and wheelwrights must dot the community. The life of the spirit, educational and religious, lay in the minds and hearts of the schoolmaster and clergyman.

The need of so great a variety of occupations, supplementing the work of the farmer, developed artisans and craftsmen of outstanding skill. Builders constructed dwelling-houses with architectural lines whose modern use softens the severity of this machine age. Workers in iron produced pleasing designs for hinges, locks, lamps and implements for the hearth. Cabinetmakers became notable craftsmen of the construction of furniture. Potters fired vessels with beauty of form, color and glaze. Each artisan and craftsman wrought in his own way and his labor helped to mould the art of the folk.

Further discussion of the labor of these artisans and craftsmen (pleasing as it would be to me) must give way to the educational contribution which was made by the schoolmaster and the clergyman.

2. FRAKTUR

Elementary education in earlier days is usually said to have consisted of instruction in *The Three R's*: “*Readin', Ritin', and Rithmetic.*” To these, however, the Pennsylvania German schoolmaster and clergyman added two R's: *Religion and Rhythm* (Singing), making a five-fold division of their educational work.

The School was the handmaid of the Church and the teacher and preacher called to their aid the work of the penman and the printer. A teacher's skill with the use of the quill and the brush was evidence of his qualifications and his ability to teach. His penmanship, engrossing with Gothic letters and illuminating manuscripts with colored inks and

pigments made him an influential member of the community in which he lived.

J. H. Middleton in *Illuminated Manuscripts in Classical and Medieval Times* (Cambridge 1892) says:

“The medieval phrase illuminated manuscript means a manuscript which is lighted up with colored decoration in the form of ornamental initial-letters or painted miniatures. Dante speaks of the art which in Paris is called illuminating.”

The art of writing and illuminating, by hand, of Bibles, Psalters, Missals, Books of Hours and other manuscripts of a religious character reached its highest perfection in Europe during the Middle Ages. The art flourished for thirty generations and gradually came to its end at the close of the Fifteenth Century because of the perfection by Gutenberg and others of printing with movable type.

Daniel Webster in his oration, *The Completion of the Bunker Hill Monument* (1843), pointed out that one of the great elements entering into the American system of government was the escape from political systems in Europe, including its religious hierarchies, but retaining the possession of its sciences and arts, its literature and its manners, to be developed in the land of their adoption. In the history of the Pennsylvania Germans will be found a concrete illustration of the truth of that statement.

When the German immigration into Pennsylvania began, the glorious day of Medieval Manuscripts had ended. The practice of illuminating manuscripts and books by the Pennsylvania Germans was a survival of the art, and its revival and

development in Pennsylvania had a conspicuous place in the religious, educational and social life of the Pennsylvania German for a hundred years.

Before writing or printing can be undertaken, the particular form of the letters to be used must be designed. Daniel Berkeley Updike in *Printing Types, Their History, Forms and Use* (Harvard University Press, 1922) pointed out that the first type cutters and type founders were merely servile imitators of the letter forms used in the Illuminated Manuscripts with which they were already familiar. The printer met with great opposition and he, therefore, tried to produce a printed book which resembled as closely as possible the forms and designs used in the Medieval Manuscripts. One of the type forms used in the Fifteenth Century is Gothic, by which the medieval Black-letter is always meant.

During that Century a differentiation began to be made in Gothic or Black-letter fonts by designing types somewhat pointed and another of a rounder form. The first type form was called *Fraktur* and the second *Schwabacher*. In Germany the popular type face is *Fraktur* in books of general literature; while the Roman is largely used as the text-letter for Scientific books.

Lambert's *Pennsylvania German Dialect Dictionary* (Pennsylvania German Society 1932) has the following definitions:

Fraktura: Gothic letters or figures (German *Frakturen*).

Fraktur or *G'frakturt*, to write in Gothic characters. Verb formed from *Fraktura*.

If the reader will turn to the facsimile reproductions of Bookplates in this book, he will see the use of formal Gothic-letter types known as Fraktur as well as Script. While the original application of the word *Fraktur* referred to a letter-form, its meaning was gradually enlarged by the Pennsylvania Germans to include the decorative designs with colors illuminating the text. The term *Fraktur* finally was applied to all their illuminated manuscripts, even when the design stood alone without any lettering whatever.

3. QUILL AND BRUSH

The value which the Pennsylvania Germans place upon the art of handwriting with quill and brush is shown by the painstaking care with which teachers taught the art. A brief reference to schools in several communities and to a few teachers representing various religious groups will serve as illustrations.



BOOKPLATE IX

This is the second part of the Bookplate viii of

Barbara Hoffmannin

Religion and Virtue

Note: The Bookplate is detached from the Book
in which it was originally used.



4. THE EPHRATA BROTHERHOOD

The Brotherhood in the Cloisters at Ephrata, Pennsylvania, had supported a school from the very beginning of their organization. Conrad Beisel was the leader of the Brotherhood and superintendent of the school. The *Chronicon-Ephratense* (1786) records that he presided with great zeal. The German text expresses it thus: *Es hat aber der Vorsteher die schule mit groser Heftigkeit gefuhret.*

The *Chronicon* also records that Beisel taught for hours at a time with majesty and with a shining countenance. The German text is striking: *Und solche zeit sahe ir recht majestatlich aus, dasz auch sein angesicht glantzete.*

Certain members of the Cloister devoted themselves for years to the practice of handwriting and the production of Fraktur Schriften. Henry Sangmeister, whose Cloister name was Ezekiel, when admitted to the Brotherhood, was so greatly concerned about his particular work leading to a higher life that he spent hours at a time on his knees praying for divine guidance. Beisel advised him to devote himself to singing and writing, to the making of designs and to engage in the production of Fraktur for ornamental uses. Beisel admonished him not to copy the designs of any other persons but to follow the leading of his own spirit because, as he said, the power to produce is within each person himself. See *Das Leben und Wandel* by Sangmeister (1825).

The making of Fraktur Schriften was regarded as a spiritual grace. It helped penmen to crucify the flesh

and led into a heavenly way. The *Chronicon Ephratense* says: *Auf dem Heiligungs-vey zur creutziging der natur.*

In the Cloisters the art of Fraktur reached its peak in the 1740's through the production of manuscript Music Books with notes for the choral singing of their hymns. I have copies of these in my Library in two forms. First, for the hymns in the *Weyrauch's Hügel* (Sauer 1739) and secondly, for the hymns in the *Turtel Taube* (Ephrata 1747). These manuscript books of music were produced with great artistic skill by the Brothers and Sisters in the Cloister.

In 1754 the Brotherhood published a remarkable book of music entitled *Paradische Wunderspiel*. It is folio in size. The lines of the staff and the titles of the hymns were printed. The musical notes were inserted with quill and delicate designs illuminated with color were added throughout the book wherever space was available. An examination of a number of these books, and they are rare, will show that the decorations in no two are alike. The work was not done by one person but by the Brothers and Sisters in the Cloister and with varying ability.

5. THE SCHWENKFELDERS

The Schwenkfelder group, who were exiled from Silesia and settled in Montgomery and surrounding Counties in Pennsylvania in 1734, were outstanding penmen but for reasons far different from those which encouraged the art at Ephrata, Pennsylvania.

In Germany the literature of the Schwenkfelders was proscribed and subject to confiscation by the

Ruling powers and the use of the printing press was denied them. They, therefore, laboriously copied by hand their hymns, sermons, and other religious literature and this practice prevailed in Pennsylvania many years after their arrival, not because of any prohibition to print but because the printing press was not available at the time of their immigration.

There are preserved in the Schwenkfelder Library, Pennsburg, Pennsylvania, thousands of hand-written manuscripts ranging from single sheets to octavos, quartos and folios of ponderous size. Among the transcribers and copyists must be mentioned Balthaser Hoffman, his son Christopher Hoffman, Hans Christopher Hübner and Christopher Kriebel. These men were among the immigrants and served as preachers and teachers with great ability.

The art of Fraktur reached a high stage of development among the laity in the Schwenkfelder group. Among them must be mentioned Susanna Heebner, whose designs were original and many of them were of great delicacy of design. In the texts of her Fraktur Schriften are quotations from the German poet Paulus Gerhardt (1607–1676). The colors in the Schwenkfelder manuscripts are brilliant and far more so than those done at Ephrata.

6. THE MENNONITES

Among the Mennonites we meet a Teacher with outstanding virtues: Christopher Dock, often referred to as the “pious Schoolmaster on the Skippack.” He was born in Germany, migrated to Pennsylvania

about 1710 and adopted Montgomery County, Pennsylvania, as his home. He taught school in the Townships of Skippack and Salford, in Montgomery County, and also in Germantown, Philadelphia.

Dock's principles of education were reduced to writing in 1750 upon the solicitation of Christopher Sauer, with the agreement that they should not be published until after his death. The manuscript was printed in German by Christopher Sauer II in 1770, with the main title of *Schul Ordnung* (School Management). It was a pamphlet of fifty-four pages and is said to be the earliest treatise on education published in America.

Dock's method was to reward excellence in work rather than to punish for delinquency. Progress deserves reward. When a pupil had learned his *A-B-C's*, his father owed him a penny and his mother must fry him two eggs. When he begins to read, the Schoolmaster himself must bestow a reward of merit (*Zeugnisz*). For other attainments, the pupil was entitled to a specimen of Fraktur with designs of birds or flowers (*solchen bin ich auch etwas schuldish; etwa eine Blum auf papier germahlet oder einen Vogel*).

The art of Fraktur was taught by Dock and many of his pupils became skilled in the art and continued its practice many years after his death. The designs were pleasing and original and the colors brilliant.

At the close of an autumn day in 1771 Dock failed to return to his home and he was found in his school-room on his knees in the attitude of prayer—dead.

7. THE CHURCH PEOPLE

In the Lutheran and Reformed denominations, often referred to as "the Church People," schools were maintained in association with their Churches. Frequently the Clergyman in charge of the Church also served as the schoolmaster but many influential teachers are to be found among the laity. The history of these schools is an extensive and important one in American education before the establishment of the Public School System.

The subjects taught and the methods of teaching pursued by them are exceedingly interesting but cannot be here reviewed, excepting to say that the Art of Fraktur was extensively taught. It was the custom to issue certificates as evidence of the baptism of infants as practiced in the Lutheran and Reformed Churches. The art of Fraktur adapted itself in a pleasing way and thousands of Baptismal Certificates (*Taufscheins*) were made and cherished in later years by those whose names appear in the certificates, as well as by their descendants.

8. TYPES OF FRAKTUR

A fruitful aid in the study of the educational, social and religious values of Fraktur Schriften is to classify them according to the purposes indicated by the papers or writings themselves. Generally speaking, when the art of Fraktur was at the height of its use, say from 1790 to 1840, any writing was apt to have decorative designs with illuminations in color. In

that manner I have divided my collection of six or seven hundred specimens into classes (not too sharply drawn) of the following general character: *Vorschriften*, *Taufscheins*, *Haus Segen*, *Familien Registers*, *Bücher Zeichen* and other Groups.

(A) VORSCHRIFT

My first class of manuscripts is the *Vorschrift* (a model specimen of Fraktur). It represents the best work of which the scrivener is capable. It is an outstanding specimen of the art, to be enjoyed and studied but not to be copied by others. As a rule the *Vorschrift* is designed on folio-sized paper. A verse of Scripture or a moral precept is selected for the text. The design is laid out so that the initial letter of the first word of the text is drawn on the narrow left-hand margin of the sheet and the text is carried forward in lines along the top of the sheet in Gothic letters and completed in script. At the bottom of the sheet usually appear the letters of the alphabet and the ten numerals. At times the name of the scrivener and the date of the writing are set forth. The whole has a decorative border and other designs and is illuminated with color.

(B) HAUS SEGEN

Another important manuscript which was greatly cherished is the *Haus Segen* (House Blessing). The text used is a prayer, as the title indicates. In earlier days they were produced by hand but later they were printed. These broadsides were framed and hung on

the whitewashed walls of the Home and often they were the only specimens of art displayed in the house.

Let me pick out one of these broadsides printed by Johann Ritter and Company of Reading, Pennsylvania (1825). The Prayer in the center is surrounded with color-work by hand of angels, birds, fruits and ornamental designs. It is impossible to carry into an English translation the beauty of the meter and rhyme of the German text. Freely translated, the following will convey the meaning of the Prayer:

HOUSE BLESSING

*God the Father – Creator's hand –
Bless this house and land.
That the fodder and the grain
Always may well produced be;
That the livestock may well increase,
And they his blessings freely have:
That his Fatherly kindliness,
House and yard and stable and barn,
From disaster and especially fire,
May always mercifully guarded be.*

*Let the Holy Spirit also move herein
And let it His dwelling be.
Sanctify our work and likewise
Our out-and-in-going too.
Sanctify us to a holy dying
And make us heirs of Heaven.*

BOOKPLATE X

This Small Book belongs to me

Anna Landesin

Written in Bedminster Township, Bucks County,

22nd May in the year 1803

Enthusiasm and love for one thing
makes all trouble and work easy

In *Christliches Gemüths-Gesprach*
Germantown, Pennsylvania, 1790



Dieses
 Buchlein gehört
 Mir
 Anna-Landstein
 Eggenstein in Bedminster
 Gainsfipp Bucks County N
 22^{te} May im Jahr unser L 1800

Lust Und Lieb Zu einem Ding
 Macht alle müß und arbeit gering

(C) TAUFSCHEIN

Another classification is known as the *Taufschein* (Baptismal certificate). Not too frequently is to be found a certificate wholly engrossed and illuminated by hand. Printed certificates, partly colored by hand, were produced in countless thousands. Often the borders had outline prints of birds, flowers and ornamental designs, thus leaving blank spaces for coloring by hand. Aside from their artistic standpoint, Baptismal Certificates have great genealogical value and are important in Church history.

(D) MISCELLANEOUS

We must pass over a number of classifications, only naming the following:

Certificate of merit (*Belohnung*)

Wedding certificates (*Trau-Schein*)

Family Records (*Familien Register*)

Spiritual labyrinths (*Geistliches Irrgarten*)

And now, after a most circuitous route, we come to the specimen of Fraktur mostly concerning this thesis: The *Bookplate* (*Bücherzeichen*). Bookplates were produced by the Ephrata Brotherhood, by the Schwenkfelders, by the Mennonites, and by the members of the Lutheran and the Reformed Churches.

At this point it is only necessary to say that the production of Bookplates has a prominent place in the art of Fraktur as practiced by the Pennsylvania Germans as is fully described in this essay.

(E) INKS AND PIGMENTS

The Pennsylvania Germans have a great love for color. Look at their red barns; their flower gardens; their multicolored patchwork quilts; the glazes on their pottery; their linsey-woolsey coverlets in red or blue; the color designs on their furniture; the red blooms of the geraniums in the windows of their farmhouses in the winter season; the brilliant colors in their illuminated manuscripts.

In early days the knowledge of the making of colors and their use lay in "Unwritten remembrance." But that had a Germanic background of history coming down through the centuries. The first systematic work for the use of painters is a manuscript entitled: *Diversarum Artium Schedula*. It was written in the Twelfth Century by Theophilus (also called Rugerus), a monk of Paderborn (Westphalia) Germany. The treatise is said to be at least one hundred years earlier than the well-known *Libro dell'Arte* by Cennino d'Andrea Cennini.

In my Library are three German manuals with color recipes and instructions to craftsmen for the illumination of books; that art having survived the invention of printing by movable type. The first one, a *Kunstbüchlein*, is dated 1560; the second, *Boltzen's Illuminirbuch*, is dated 1566; and the third a *Kunstbüchlein*, is dated 1566. These manuals were published before the English Manual printed in London in 1573, and entitled: *A very proper treatise wherein is briefly set forth the art of Limning*.

My copy of Boltzen's Manual (first published in 1548) bears the following title:

Illuminirbuch, Künstlich alle Farben zumachen und bereyten, Alle Schreibern, Brieffmalern, and andern solcher Künsten liebhabern gantz lustig und fruchtbar zuwissen. Sampt etlichen neuen zugesetzten Kunstucklin vormals im Truck nie aussgangen. Durch Valentinum Boltzen von Rufach n.p. 1566.

Let us step forward two centuries and a half from Germany into Pennsylvania, and look at a book printed in Allentown in 1819 with this title:

Oeconemisches Haus und Kunst-Buch oder Sammlung ausgesuchter vorschriften zum nutzen und gebrauch für land und hausworthe, handwerker, kunstler und kunst-liebhaber Zusammengetrogen aus den besten Englischen und Deutschen schriften von Johann Krauss, Allentown, Gedruckt bey Henrich Ebner, 1819.

The text of Krauss' book has been ascribed to Christian Fischer of Württemberg, Germany (1811). It contains recipes for household and art use. There are recipes for black, green, blue and red inks; for red, blue, green and other pigments; and for liquids used in the tempera methods of painting. A careful comparison shows that the recipes in the Pennsylvania German publication in 1819 had many of the recipes appearing in Boltzen's *Illuminir Buch* of 1566.

The broad purpose of the foregoing Bibliography of books on Inks and Colors has been set forth in support of the statement that the Pennsylvania Germans were not mere experimenters and dabsters with

inks and colors but that in the practice of the art of Fraktur they used the knowledge and experience of their ancestors across the sea.

I regret that the foregoing text is particularly dry and makes dull reading. On a Pennsylvania German table there are Pies for breakfast, dinner and supper, and most diners are interested only in the deliciousness of the pie and care not a whit for the recipes used nor do they have any sympathy for the cook who attended to its baking in a hot kitchen.

What then shall I say in self-defense? I had to rattle the dry bones of bibliography to overcome the charge which I have seen made by casual writers that the Pennsylvania German Illuminated Manuscripts were made by children, that they made their inks with the juice of poke-berries and their pigments by mixing red lead in sugar water. It is unnecessary to repeat that their accomplishments rested on a firmer basis. The Pennsylvania Germans had a historic background of knowledge and experience which they used without conforming to fixed standards of the art world and according to the aesthetic taste, the skill and the ability of the individual.

One Hundred

Pennsylvania German Bookplates

✚ FOLLOWING this introductory comment, is a list of one hundred Pennsylvania German Bookplates in my collection. The original German text of each Bookplate (as transcribed into Roman letters) has been printed by way of a permanent record and to afford an easy opportunity for study by those who are interested. The selection is comprehensive and a fair cross-section of this type of Fraktur.

The list has been arranged in the alphabetical order of the owners of the Bookplates. The very names of the owners from *Albrecht* to *Zinn* have the true Pennsylvania German ring.

The dates are interesting as marking the period, mostly before 1840, during which the Bookplate fashion prevailed.

It will be observed that there are many errors in the text as printed. But the printed text follows the original. Thus there appear errors in spelling, lack of punctuation, omissions of words, faulty grammatical constructions and other defects. No corrections have been made. They are reproduced as written by the folk and the very faults themselves give us a closer understanding of the persons who produced them.

No translations have been made but full references appear in the study of the substance of the text in the section on the *Message of the Bookplate*.

The List follows: *First*, those in Printed Books, and, *secondly*, those in Musical Booklets in Manuscript.

I. IN PRINTED BOOKS

GEORGE ALBRECHT, 1800

Schefferstat, Heidelberg Township, Dauphin County, Pennsylvania.

In Hymnal. List of Books No. 26.

SAMUEL ANGENE, 1830

Born April 26, 1805

Color Reproduction No. 15.

In Holy Bible. List of Books No. 74.

CHRISTIAN BACHMAN, 1767

Lebanon County, Pennsylvania.

Haer Büchlein was will ich dir sagen. Waun einer Kommt und will dich weg tragen, so sprich. Las mich liegen in der guder Ruh. Ich gehör den Christian Bachman zu.

In Güldene Aepffel. List of Books No. 66.

HARRIET BALSBAUGH'S LITTLE BOOK

No date. Size 2½ by 4¼ inches

In American Tract Society booklet. List of Books No. 71.

ELIZABETH BAR, 1810

Alle schrift von Gott eingeben ist nutz zur lehre, zur strafe, zur besserung, zur zuchtigung in der gerechtigkeit. Der Herr gabe ihr die seelen ruh und gabe ihr nach dieses zeit die ewige seligkeit durch unsern Herrn Jesum Christum Amen.

In New Testament. List of Books No. 5.

ESTHER BECHTELIN, 1829

Hilltown Township, Bucks County, Pennsylvania.

In Hymnal. List of Books No. 40.

ANNA M. BEILER, 1797

Dieses wehres Büchlein is ein geschenk von meinem vater
zur mir.

In Book of Devotion. List of Books No. 57.

MARIA BLACK, 1827

Dis Neue Testament—is ihr gekauft worden von ihren
vater John Black zur Lehr.

In New Testament. List of Books No. 16.

ANNA BURKHOLDER, 1839

Inherited from Grandmother Magdalena Kreider.

In New Testament. List of Books No. 18.

MARIA BORTIN, 1811

Wir lernen alle tag und lernen doch nicht aus biss das ein
kueles grab wird unser wohnuns haus.

In Hymnal. List of Books No. 39.

ELIZABETH BRECHBIEL, 1822

Geborne 21 ten Tag October Im Yahr Christi 1810

Herr hilf das ich dein Testament

Zu deiner ehre doch anwend.

Schreib in mein hertz dein heilig wort

Das ich doch find de rechte Pfört

Zu deiner gnad und seelen freud

Schon hier in meiner frue zeit.

Und decke mich mit segen zu

Bisz dasz ich Kom zu deiner rue.

In New Testament. List of Books No. 6.

BOOKPLATE XI

This Testament belongs to me

Catharina Petern

In Heidelberg Township, Lehigh County
Pennsylvania

A. D. 1821

In *Das Neue Testament*
Germantown, Pennsylvania, 1819



Testament Gehört

Der Herr
Latharina Peteru zu

Heidelberg Baunship

Lecha Baundig im Jahr

Unser Herru 1821



JACOB BRUBACHER, 1834

Dieses Neue Testament gehöret mir Jacob Brubacher
Verlass dich auf den herrn, von gonzen herzen, und verlass
dich nicht auf deinen verstand. Sondern gedenke an ihn
in alle deinen Wegen So wird er dich recht führen.

In New Testament. List of Books No. 19.

MARIA BRUBACHER, 1825

Dieses Buchlein gehöret mir Maria Brubacher. Es ist mir
verehret von meinem Petter—Peter Eby, dem Autor dieses
Werk.

Ein blümlein, wenn's die Sonne Spüreret
Sich öffnet stille, sanft und froh.
Wann Gottes Gnade dich berühret
Lasz dich dein Herz bewirken so.

In Devotional Book. List of Books No. 69.

ELIZABETH BURCKHOLDER, 1837

Dieses büchlein wurde gekauft von meiner uhr Gross
Mutter und mir Elizabeth Burkholder verehrt 1837.

Gott gebe mir viel glück und segen und führe mich auf
seinen wegen und bringe mich nach dieser zeit in jene
grose Herlichkeit.

In Book of Devotion. List of Books No. 59.

MARIA BURKHOLDER, 1829

Dieses Buch gehört mir Maria Burkholder. Es wurde mir
verehrt von meiner Grossmutter zum andenken und zum
gebrauch der Gottseligkeit Im 77ten yahr ihres altern

In New Testament. List of Books No. 10.

VERONICA BURKHOLDER, 1829

Color Reproduction No. 12.

Dieses Buch gehöret mir Veronica Burkholder zu Meine
Grosmutter hat es mir verehrt. Zum andenken und zum
gebrauch der Gottseligkeit.

In Neue Testament. List of Books No. 11.

BARBARA CARLE

Dieses Büchlein ist das eigenthum von Barbara Carle.

Du mein Jesu, meine Freund Helfer in der rechten zeit,
Hilf, O Heiland, meinen herzen Won den wunden der
mich Schmerzen.

In Neue Testament. List of Books No. 21.

MARIA DIEBLERN, 1808

Ober Paxton Township, Dauphin County, Pennsylvania.

Schick dein Herze da heinein
Wo es ewig wünscht zu sein.

In Hymnal. List of books No. 49.

BARBARA ESCHELMAN, 1823

Dein leben lang habe Gott vor Augen und im Herzen und
hüte dich das du in keine Suende willig gest und thust
wider Gottis-Gebot.

Book of Devotion for Children. List of Books No. 70.

TOBIAS FERNSLER, 1826

Herr Lehre mich thun nach deiner wohl gefallen.

In Catechism. List of Books No. 53.

MARIA FRETZ, 1826

Briton Township, Bucks County.

Size: 7 by 8 inches

In New Testament. List of Books No. 23.

DAVID FREY, 1825

Dieses büchlein ist mir lieb und wer mirs nimt der is ein Dieb und wer mirs wider bringt der is ein Gottes kind.

In Hymnal. List of Books No. 45.

JACOB GEISSINGER, 1829

Color Reproduction No. 18.

In Hymn Book. List of Books No. 43.

CAROLINA GERLOF, 1830

In Neue Testament. List of Books No. 20.

DAVID GROFF, 1804

Das Geistreiche gesang buch gehöret mir David Groff
Bin gebohren den 15 ten November im Yahr 1804
—Zum Zeigen Witter.

Ach Her lehre mich—bedenken das ich ein mahl sterben mus—Lehre mich bereit zu Werden auf den letzten lebens schluss. Stelle mir mein ende für und erwache die begir mich bei noch gesunten zeiten das mich Jesus dut bereiten.

In Hymnal. List of Books No. 36.

ELISABETH HENDRICKS, 1812

Color Reproduction No. 17.

Dieses Gesang Buch gehöret der Elisabeth Hendricks
Habe deine lust an dem Herrn, der wird dir geben was dein herz wünschet.

In Hymnal. List of Books No. 41.

ANNA HERSHEY, 1830

Anna Hershey ihr Testament East Hempfield Township.
Lancaster County, Pennsylvania. April 27th A.D. 1830.

Aus liebe und zum andenken,
Nimm dieses Buch zum bedenken;
Noch dessen rath und anweisung
Als ein geschenk und eigenthum
Hat dein groszmutter Anna Nolt
Es dir verehrt, darum du sollst
Recht ernstlich Gottes unterricht
Selbst drinnen lernen als ein pflicht
Christus darinnen dich selbst lehrt
Himmelische dingen und bekehrit
In Ihm ist deine seligkeit,
Die wunsch ich dir schon in der zeit
Soli Deo Gloria.

*[This is an acrostic. The first letters of each line
together form the name of the owner.]*

In New Testament. List of books No. 14.

BARBARA HERSTEIN, 1820

Von Limerick Township, Montgomery County, Penna.
Color Reproduction No. 4.

In Prayer Book. List of Books No. 63.

JACOB HIESTAND (18th Century)

Dieses Buch gehöret mir Jacob Hiestand.

Im Jahr Anno 1764 den 15 tage Mertz abens und also im
Löeb ist Petter Hiestandt mit Gottes hilff auf die welt
geboren, 1764.

Im Jahr Anno 1767 den 5 Tage Mertz abens um 10 uhr im
Stier ist Maria Hiestandin mit Gottes hilff auff diese jam-
mer welt geboren 1767.

In Guldene Aepffel. List of Books No. 67.

GEORGE HILLEGASS, 1821

In Hymnal. List of Books No. 47.

ANNA MARIA HUBER

Ein geborene Heilman erblicte das licht der welt den 3 ten
Juni 1812 in Lebanon County, Pennsylvania.

In Hymnal. List of Books No. 29.

JACOB HUNSICKER, 1789

Sole es nun verloren gehe So kon mann hir mein nahmen
sehe—In Skippack and Parkijoinan Township Wohne ich.
Hernach vor—nemlich richte die. Und ist mir gekauft
von meinem vöter Isaac Hunsicker Nur zur ebung und zur
lehr und ewigen Gott zur ehr.

In New Testament. List of Books No. 1.

MARCAREDA HUTHIN, 1806

In Catechism. List of Books No. 55.

MARGARETH HUTH, 1806

In New Testament. List of Books No. 12.

LEVI KLEIN, 1827

Color Reproduction facing Title Page.

In New Testament. List of Books No. 17.

ESTHER KOLBIN, 1813

Color Reproduction No. 3.

In Hymnal. List of Books No. 42.

ROSINA KRIEBEL, 1814

In Hymnal. List of Books No. 51.

ANNA LANDESIN, 1803

Color Reproduction No. 10.

Written in Bedminster Township, Bucks County,
Pennsylvania.

Lust und lieb zu einem ding
Macht alle muh und arbeit g'ring.

In Book of Devotion. List of Books No. 58.

LEA LANDES, 1835

This is a double Bookplate; the first of which is Color
Reproduction No. 6.

The second page has the following—Dies Büchlein ge-
höret mir Lea Landes. Ich habe es emphanen von meinem
vater Abraham Landes. Lea Landes bin ich genant, Der
Himmel ist mein rechtes Vater-land. Ja ich hoffee zu Gott
und warde die stund bis mier das gluck mit freuden komt.

In Book of Sermons. List of Books No. 62.

DAVID LENZ, 1823

Harmonie, Pennsylvania.

In Hymnal. List of Books No. 25.

ELIZABETH LEATHERMAN, 1859

In Menno Simon's Confessions. List of Books No. 64.

ELISABETH LICKET, 1819

Geboren in Yahr Herrn Jesu 1811 den 30 ten tag Decem-
ber. Gott gebe ihr Gluck und Segen und bringe sie nach
dieser zeit in die Ewige Seligkeit. Amen.

In New Testament. List of Books No. 8.

MICHAEL MAYER, 1752

Michael Mayer Der Juengere.
Das leben dieser zeit ist nur ein Sinnenspiel.
Der weise merckt dis Drum liebt ers nie zuviel.

Size 8½ by 13½ inches.

In Eprate Marty Book. List of Books No. 65.

JOHANNES MEIER, 1827

Das Testament Gehört mir Johannes Meier In Donegal
Taunship und ich bin in diese müh-same welt geboren
den 25 ten Tag December 1809. Johannes Meier du ich
mich geschreiben An Gottes wort hoffe ich zu bleiben und
davon nicht zu weichen ob bisz mannich drage in dasz
Grab. Ach Gott mein Vatter mich bewahr das mir nictes
übens widerfahr, Behüte mich Herr Jesu Christ vor allen
dasz mir schadlich ist, Gott-Heiliger Geist bleib stechts by
mir. Amen.

In New Testament. List of Books No. 15.

MARIA MEYER, 1820

Color Reproduction No. 7.

Das Herze Mein
Soll dir allein
O Jesu seyn

In Hymnal. List of Books No. 44.

PETER MILLER, 1789

Fleisinger singer. Vincent Township, Chester County,
Pennsylvania.

Des Herren willen thun ist guth und billig.
Noch besser aber ist es thun den willen willig.
Den willen aber thun von hertzen und auch rein
Das wird fuhrwahr das aller-beste seyn.

In Hymnal. List of Books No. 27.

BOOKPLATE XII

This Book belongs to me

Veronica Burkholder


My Grandmother bequeathed it to me as a memorial
and for use to Godliness

In the seventy-seventh year of her age

February 18, 1829

In *Das Neue Testament*

Germantown, Pennsylvania, 1822




Dieses Buch
gehöret mir

Veronica Burkhol-
der zu

Meine Großmutter
hat es mir verehrt,
zum andenten, und
zum gebrauch der
Gottseligkeit.

Im 77 Jahr ihres alters
Geschrieben den 18^{ten}

Tag February. 1829.



SUSANNA MILLER, 1858

Kie Township, Lancaster County, Pennsylvania.

In New Testament. List of Books No. 22.

SUSANNA MOSSER, 1826

Diese Bibel Gehöret mir Susanna Mosser Geschrieben im Jahr unders Herrn und Heilandes Jesu Christi den fufzehnten Tag Jenner ein Tausend ach Hundert un sechs un zwanzig.

In folio Bible, Lancaster, Pennsylvania 1819.

Size of Bookplate 9½ by 14 inches with scriptural quotations and with colorful flowers and birds.

In Holy Bible. List of Books No. 73.

BARBARA OBERHOLZERN, 1812

In Hymnal. List of Books No. 42.

SUSANA OTT, 1834

Color Reproduction No. 13. Portrait, possibly of owner.

Dieses gesangbuch gehöret Susana Ott. Written in 1834.

In Hymnal. List of Books No. 48.

CATHARINA PETERN, 1821

Color Reproduction No. 11.

Dieses Testament gehört mir Catharina Petern in Heidelberg Taunschip, Lecha County im Jahr unders Herrn 1821

In New Testament. List of Books No. 9.

ANNA REBMAN, 1829

Anna Rebman bin ich genant

Im Himmel ist mein vaterland.

In Catechism. List of Books No. 54.

ELISABETH RIESER, 1826

Rockhill Township, Bucks County, Pennsylvania.

Ich will mich vor besen scheuen
Un meinen eltern sorgsam sein
Kein tag des lebens geh vorbey
Das ich nicht weiser besser sey.

In New Testament. List of Books No. 7.

SARAH ROSENBERGER, 1785

Franconia Township, Montgomery County, Pennsylvania.

Soll dis Buch verlohren geyn
So kon mann hir mein namen seyn.

In Hymnal. List of Books No. 32.

ESTHER SAUDER, 1824

Color Reproduction No. 5.

Mir zur lehr und Gott zur ehr.

In Hymnal. List of Books No. 37.

KATHARINE SCHAEFFERIN

Dieses theüre Biebel-Buch würd mir Catharina Schaefferin
von meinem Vater Heinrich Schaeffer zu Schaefferstatt in
Heidelberg Taunship, Dauphin County, Pennsylvania
Staet Im Jahr des Herrn Ein Tausand Sieben Hundert und
acht und Neinzig Erkauft.

Ver täglich Gottes vort liest, hört, betrachtet übt, der
züget mit der That das er Gott, selber liebt. Denn—Die
Biebel ist das Buch der Bücher all auf Erden. Ruhrt dich
ein Biebel Spruch So ruff ohn dir zum Glucke in dein
Hertz Im stillen oft zurucke.

In Holy Bible. List of Books No. 72.

CATHARINA SCHALLY, 1825

In New Testament. List of Books No. 13.

CATHARINA SCHMIDT, 1800

Color Reproduction No. 2.

Soll dies buch dir verlohren gehn
So kon man hir mein nahme sehn.

In Hymnal. List of Books No. 46.

JACOB SCHULER

In Catechism. List of Books No. 56.

ISAAC SCHAEFER, 1823

Dein leben lang habe Gott vor Augen und Herzen—Und
hüete dich das due in Keine suende willig gäst. Und thust
wider Gottes gebot.

In Book of Devotion for Children. List of Books No. 70.

HEINRICH SCHENK, 1850

In Holy Bible. List of Books No. 75.

MARIA SCHMITTIN, 1803

Dieses gesang-buch gehört der Maria Schmitten zu Gott
gebe ihr die selen Ruh Und nach dieser zeit Die ewige
Seligkeit durch Jesum Christum. Amen.

In Hymnal. List of Books No. 28.

SARA SCHOLL, 1814

Dieses neue Testament gehört mir Sara Scholl Den wie ich
Jesum suche lern Ich in diesem Buche.

In New Testament. List of Books. No. 4.

ANNA VERONICA SCHNEIDER, 1780

In Hymnal. List of Books No. 30.

BARBARA SEITZ, 1839

Color Reproduction No. 16.

Das eigenthum Barbara Seitz Ihr zur lehr
Und Gott zur ehr.

In Book of Devotion No. 60.

ANNA STAUFFERIN, 1793

Die zeit geht jedem tag vorbey. Wehr weisz wie nah das
ende sey. Leit du mich liber Heyland mein und fűer mich
in dein Reich hinein. Halleluja.

In Hymnal detached from Book.

MARIA STAUFERIN

Maria Stauferin ward in diese welt gebohren den 8 ten
April im Yahr unsern Herrn 1777 im zeichen des wieders
Schreib meinen namen aufs beste ins buch des lebens ein
und bind mein seel gar beste ins schöne bűndelein.

In Hymnal. List of Books No. 50.

JOHANNES M. STOLTZFUSZ, 1861

In Hymnal List of Books No. 33.

CATHARINA TROLLIGERN, 1809

Tinicum Township.

Habe in gedaechtnis zum Jesum Christ dehr fier uns ge-
storben ist. Dein leben long habe Gott vor augen un im
Herzen und huete dich daez due in Keine Sunde willigst
und thust wider gottes gebote. Ehre deinen vater von
gonzen hertzen—und vergisz nicht wie sauer due deine
mutter werden bist.

In Catechism. List of Books No. 52.

ADI WEBERIN, 1821

Adi Weberin Gehört dieses buch soll dieses buch verloren
gehen so konst ihr hier mein namen sehen. Es liegt hier
in der ruh Es gehöret mir Adi zu.

In Hymnal. See List of Books No. 38.

ISAAC WEBER, 1823

Mir zur lehr und Gott zur ehr

In Book of Devotion. List of Books No. 61.

MICHAEL WEIERMANN, 1813

Francony Township, Montgomery County, Pennsylvania.

In New Testament. List of Books No. 3.

GEORGE WEISEL

Lust und lieb magund arbeit gering alle mueh.

In New Testament. List of Books No. 2.

MARIA WEBER, 1813

Dieses Gesang Buch gehöret der Maria Weber. Herr gib
mir ein reines herz das ich zum singen tribe keinen schertz
Sondern lehre mich in Demuth Singen das es mir ewig
moechte nutzen bringen.

In Hymnal. List of Books No. 35.

JOHANN WITTMER

Geboren in der Stadt — Manheim, Lancaster County,
Pennsylvania Marz 4, 1775.

[*This book has two color plates*]

In Bible History. List of Books No. 76.

HERMANN ZINN

Unser singen, unser bäeten Musz der Geist
des Herrn verbreten.

In Turtle Taube. List of Books No. 24.

UNKNOWN OWNER

Lancaster, Pennsylvania.

Redet mit einander von Psalmen und Lobgesängen
und Geistlichen Liedern. Singet und spielet dem Herrn
in eurem Hertzen.

In Hymnal. List of Books No. 34.

JOHANNES GABEL

Diese Biblia gehört Johannes Gabel.

Size $8\frac{1}{4}$ by $13\frac{3}{4}$ inches with a genealogical record giving
the signs of the Zodiac with the dates of birth.

REBECCA BURCKHOLDER, 1828

Dieses schreib Büchlein gehört Rebecca Burckholder
zu Geschrieben den 25 ten Tag November in yahr 1828.

1. Lies oft dein Buch, so wirst du flug
2. Ein kind, das nicht lernt, bleibt dumm.
3. Lebe fromm und halte Gottes gebott
4. Sag nicht alles was du weist, dann es ist ein Thorheit
5. Lass jedem wer er ist, so bleibst due was due bist
6. Deine Gott in deiner Jugend.
7. Begehr nicht alles was du magst, dann es ist ein
Unverständt.

Booklet in Manuscript. Size $8\frac{1}{2}$ by 7 inches.

HENRICH DIRSTEIN, 1812

Color Reproduction No. 14.

Dieses gesangbuch gehoeret mir Henrich Dirstein.
Gebrauch des zur guten Lehr Und Gott zu ehr. Amen.
Hoer buchlein was ich dir sagen will
Wenn dich jemand weg tragen will
So sprach — Last mich liegen in guter Ruh
Ich Kör dem Henrich Dirstein zu.

Detached from Hymn Book.

JACOB FREY, 1834

Dieses Heilige Buch gehört mir Jacob Frey
April 8 ten 1834.

Detached from Book.

KATHRINE GEHMAN

Dieses Gesang buch gehoret mir Kathrine Gehman.

Detached from Book.

BARBARA HOFFMANNIN, 1813

Bookplate in two parts. Size $3\frac{3}{4}$ by $6\frac{1}{4}$ inches.

Color Reproductions Nos. 8 and 9.

The First part has the following:

Dieses Gesangbuch gehöret Barbara Hoffmannin, Leikens
Taunship, Dauphin County in Staat Pennsylvania, 1813.

The second part has the following motto:

Religion und Tugend.

Detached from Book.

ELIZA LETHERMAN, 1863

Dieses Gesangbuch gehört mir Eliza Letherman Geschrei-
ben dan 26 ten Februaruas im Yahr unsers Herrn 1863.

Detached from Book.

BOOKPLATE XIII

This Hymn-Book belongs to

Susana Ott

Written in the year of our Lord and Savior
Jesus Christ, 1834

In *Das neue und verbesserte Gesang-Buch*
Germantown, Pennsylvania, 1828



Dieses, gesangbuch, gehöret,

Susana, Vt.

Geschrieben Im Jahr unsers herr

und heiland Jesu christi,

1834 MDCCCXXXIV,

2. BOOKPLATES IN MUSICAL MANUALS IN MANUSCRIPT

DAVID ANGENE, 1821

Manuscript of 12 pages.

Lerne wie du Kanst Allein Singer Buch und Tembel seyn
Dieses Harmonisches melodeyen Büchlein gehöret David
Angene

Singschuler in der Hilltauner Schule geschrieben, 15 ten
May Im yahr unsers Herrn 1821

LUDWIG BECK, 1797

Manuscript of 11 pages.

Size 4 by 6½ in., with titles of hymns and musical notes.

Dieses sing-noten büchlein gehört Ludwig Beck

Sing Schuler in der oberschule geschrieben den

2 ten Marz 1797

MARIA FRETZIN, 1787

Manuscript of 31 pages.

Size 4 by 6 inches, with titles of hymns and musical notes.

Dieses noten Büchlein gehöret Maria Fretzin

Singschuler in der Tueffroner Schule geschrieben wordte

27 ten November, 1787

JOHANNES HOCH, 1825

Manuscript of 11 pages.

Size 6 by 3½ inches with titles of hymns and musical notes

Dieses Noten Büchlein gehöret Johannes Hoch

Singschuler in dan Tieffronner Schule dan 20 ten May 1825

ANNA HONSPERGERIN, 1814

Manuscript of 18 pages.

Size $3\frac{3}{4}$ by 6 inches, with titles of hymns and musical notes.

Wie ein blümlein bald vergehet

So ist unser leben zeit

Dieses harmonische melodeyen büchlein gehöret Anna Honspergerin

Singschuler in der Birkenseher Schule geschriben at 3 ten Marz in Yahr Anno Domini 1814

Lerne wie du Kanst Allein

Singer Buch und Tempel sein.

JACOB KRATZ, 1823

Manuscript of 18 pages.

Size $3\frac{3}{4}$ by 6 inches, with titles of hymns and musical notes.

Dieses Harmonische Melodeyen Büchlein gehöret Jacob Kratz.

Singschuler in dar Hilltauner Schule dan at 27th Harning in yahr 1823.

ANNA LADRERMANNIN, 1812

Manuscript of 19 pages.

Size $3\frac{1}{2}$ by $6\frac{1}{4}$ in., with titles of hymns and musical notes.

Dieses Harmonische melodeyen Büchlein gehöret Anna Ladrermannin.

Singschuler in dar Tueffrann Schule schreiben dan 12 ten January A.D. 1812.

ANNA LADERMANN, 1819

Manuscript of 22 pages.

Size $3\frac{3}{4}$ by 6 inches, with titles of hymns and musical notes.

Dieses Hermonisches melodeyen Büchlein gehöret Catharina Ladermann.

Singschuler in der Tieffroner Schule geschrieben ersten June in yahr Anno Domini 1819.

SARA NONEMACHER, 1815

Manuscript of 11 pages.

Size 4 by 7½ inches, with titles of hymns and musical notes.

Dieses noten büchlein gehöret mir Sara Nonemacher

Singschule in der Rathiller Schule gloia dei dir gesungen

mit menchen de Abrill 7 ten Ano 1815.

BARBARA MEYERIN, 1845

Manuscript of 15 pages.

Size 4 by 7 inches, with title of hymns and musical notes.

Dieses Harmonische Büchlein gehöret Barbara Meyerin

Ein Singschuler zu der Octagon Schule Geschrieben dan

13 ten May 1845.

ROSSINA REINWALT, 1792

Manuscript of 23 pages.

Size 4 by 6 ½ inches, with titles of hymns and musical notes.

Hermodliches Melodeye Büchlein Über die bekente Lieder

Im Marburger Gesang Buch verfertiget von Rossina Rein-

walt

Dir Zu lehr und Gott zu ehr geschrieben 15 October 1792.

ELEONORA RUTHIN, 1800

Manuscript of 6 pages.

Size 3 ½ by 6 inches, with titles of hymns and musical notes.

Dieses Noten Buch gehöret Eleonora Ruthin

Fleisiger Singschuler in der Vincenter Schule in Chester

County. Geschrieben de 12 Marz in yahr das Herrn 1800.

EVA SCHUMACHER, 1803

Manuscript of 10 pages.

Size 4 by 6½ inches, with titles of hymns and musical notes.

Dieses harmonische melodeyen Büchlein gehöret Eva

Schumacher

Sing Schuler in der Springfielder Schule Geschrieben den

3 ten Februarius Anno Domini 1803.

SARA SUMMER, (no date)

Manuscript of 95 pages.

Size 4½ by 7½ in., with titles of hymns and musical notes.

Dieses melodeyen Büchlein gehöret mir Sara Summer

Ihr zur Lehr und Gott zur ehr

ESTHER YODER, 1834

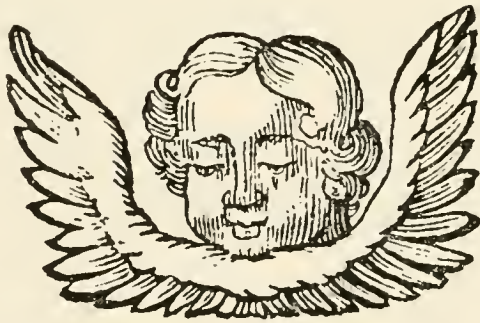
Manuscript of 26 pages.

Size 3½ by 6 inches, with titles of hymns and musical notes.

Dieses Neue Corahl Sing Noten Büchlein gehöret mir

Esther Yoder

Sing Schuler in dem Neuen Salems Schulhaus von Spring-
field Taunship Buchs County, Februar 13, 1834.



A List of Books with Bookplates

✚ IT is very informing to study the books, whether in print or manuscript, in which the Bookplates appear. All the books listed below are printed or written in German. The Pennsylvania German believed in the power of the press. Wherever there was even the smallest settlement, a printing press was set up. The places of publication are wide-spread: Philadelphia, Germantown, Carlisle, Harrisburg, Ephrata, Allentown, Lancaster—all in Pennsylvania.

Oswald Seidensticker in *The First Century of German Printing in America* (1728-1830) lists the names of some two hundred printers in about fifty Pennsylvania German localities. The volume of the work and its typographical character turned out by these printers on hand-presses are perfectly astonishing.

A merely superficial glance at the List might lead one to ask "Why print so meaningless a thing as a *List of Books*?" Deeper thought, however, will reveal that the List of Books is full of life and meaning and suggest the following subjects for study:

(a) The Pennsylvania Germans spoke a German dialect but their manuscripts and books were cast in formal German.

(b) The places of the imprints on the title pages show the wide-spread locations of the Pennsylvania German settlements.

(c) The Printers were Pennsylvania Germans.

(d) The Bookplates are found in The Holy Bible, printed in Germantown 1743; Lancaster 1819; Somer-

set 1813; and in the New Testament printed in Germantown, Carlisle, Allentown, Harrisburg, Reading, Philadelphia and other localities. The Holy Bible contained the basic faith of the Pennsylvania Germans.

(e) The very title pages of the Hymnals, the Catechisms and the Books of Devotion show the religious Sects and denominations issuing the book. A Bookplate is not only an assertion of the ownership of the book but it also shows the particular religious faith which the owner has adopted.

The foregoing outline is presented as a guide to an understanding of the following *List of Books and Manuscripts* in which Bookplates are found.

GROUP A

THE NEW TESTAMENT

Published in Germantown, Philadelphia, by Billmeyer.

Owners as follows:

No. 1	Jacob Hunsicker	1st Edition	1787
No. 2	George Weissel	2nd	" 1795
No. 3	Michael Weierman	3rd	" 1803
No. 4	Sarah Scholl	6th	" 1810
No. 5	Elizabeth Bar	6th	" 1810
No. 6	Elisabeth Brechbiel	8th	" 1819
No. 7	Elisabeth Rieser	8th	" 1819
No. 8	Elisabeth Licket	8th	" 1819
No. 9	Catharina Petern	8th	" 1819
No. 10	Maria Burkholder	9th	" 1822
No. 11	Veronica Burkholder	9th	" 1822

Published in Philadelphia by Heinrich Schweitzer, 1805.

No. 12 Owner: Margaret Huth

Published in Carlisle, Pennsylvania

Owners as follows:

No. 13	Catharina Schally	3 rd Edition	1824
No. 14	Anna Herschey	5 th	“ 1825
No. 15	Johannes Meier	5 th	“ 1825
No. 16	Maria Black	6 th	“ 1826
No. 17	Levi Klein	7 th	“ 1827

Published in Philadelphia by J. G. Ritter, 1828.

No. 18 Owner: Anna Burkhodter

Published in Harrisburg, Pennsylvania, by Gustav S. Peters.

Owners as follows:

No. 19	Jacob Brubacher	9 th Edition	1828
No. 20	Carolina Gerloff	9 th	“ 1828

*Published in Harrisburg, Pennsylvania,
by John F. Weinbrenner, 1831.*

No. 21 Owner: Barbara Carle

Published in Philadelphia by Griffith & Simon, 1844

No. 22 Owner: Susanna Miller

Printed in Germany (no date)

No. 23 Owner: Maria Fretz

BOOKPLATE XIV

This Hymn-Book belongs to me

Henrich Dirstein

Use this for your instruction and to glorify God

Listen Booklet what I want to tell you

When anyone desires to take you away, so speak

Let me lie in peaceful rest

I belong to Henrich Dirstein.

September 28, 1812

Note: This Bookplate is detached from the Book
in which it was originally used.



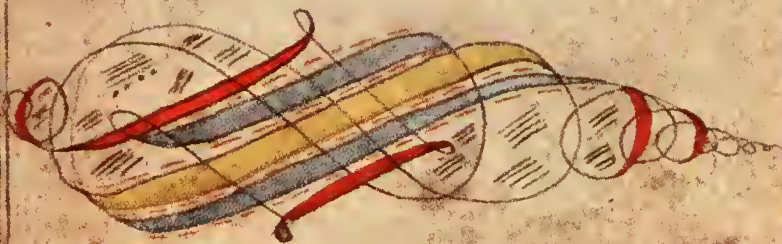
Die ses Gesang buch ge böret in r

Henrich Dirstein

Gebraucht es zur guten Zeh
und got hat er amen

Hör büchlein was ich dir sagen wil
wen dich Jemand weg Zagen wil
So sprach Laß mich lie-gen in guter Zuh
Ich hor dem Henrich Dir-stein zu,

Bisfornbau Jan 28^{te} Septemb
im Jase ruseod heuen Jase
Jfiste = 1 = 8 = 1 = 2



GROUP B
HYMN BOOKS

EPHRATA BROTHERHOOD

*Des gesänge der einsamen und verlassenen Turtel Taube
Ephrata, Pennsylvania, 1747*

No. 24 Owner: Hermann Zinn

HARMONY SOCIETY

Harmonisches Gesang-Buch

Published in Allentown, Pennsylvania, by Henrich Ebner, 1820.

No. 25 Owner: David Lenz

LUTHERAN

Vollständiges Evangelisches Gesang-Buch. Lutheran.

Printed abroad without place or date of publication.

No. 26 Owner: George Albrecht

Erbauliche Lieder Sammlung by Vereinigten Evangelish
ministerums

Owners as follows:

No. 27 Peter Miller 1st Edition
Germantown, Liebert & Billmeyer, 1786

No. 28 Maria Schmitten 2nd Edition
Michael Billmeyer, 1795

No. 29 Ana Maria Huber 3rd Edition
Germantown, Michael Billmeyer, 1803

MENNONITE

Ausbund. Das ist etliche schoene Christliche Lieder.

First published by Christopher Sauer in 1742

Owners as follows:

No. 30	Anna Veronica Schneider	3 rd Edition	1762
No. 31	Henrich Barr	4 th "	1785
No. 32	Sarah Rosenberger	4 th "	1785
No. 33	Johannes M. Stoltzfusz	6 th "	1834

Ein unperthyisches Gesang Buch auf begheren der
Bruderschaft der Mennonisten Gemeinen.

Published in Lancaster, Pennsylvania.

First Edition Albrecht 1804.

Owners as follows:

No. 34	Owner not named	1 st Edition	1804
No. 35	Maria Weber	2 nd "	1808
No. 36	David Groff	3 rd "	1820
No. 37	Esther Sauder	3 rd "	1820
No. 38	Adi Weberin	3 rd "	1820

Das Kleine Davidische Psalter-spiel.

Published in Germantown by Michael Billmeyer, 1797.

No. 39 Owner: Maria Bortin

Die Kleine Geistliche Harfe der Kinder Zions

Germantown, Pennsylvania: Michael Billmeyer.

Owners as follows:

No. 40	Elizabeth Bechtelin	Germantown	1803
No. 41	Elisabeth Hendricks	Germantown	1811
No. 42	Esther Kolbin	Germantown	1811
No. 43	Jacob Geissinger	Germantown	1820
No. 44	Maria Meyer	Germantown	1820

EVANGELICAL REFORMED

Das Neue und Verbesserte Gesang Buch

Evangelisch Reformirten Gemeinen

Owners as follows:

No. 45	David Frey	Philadelphia	1st Edition	1797
No. 46	Catharina Schmidt			
		Germantown	2nd Edition	1799
No. 47	George Hillegass		4th Edition	1813
No. 48	Susanna Ott		6th Edition	1828

Kirchen Gesang Buch

(Nach Ambrose Lobwasser's Reim Weise)

Gebrauch der Deutschen Reformirten Gemeinde

No. 49 Owner: Anna Maria Deiblern U.S.A. 1808

Neue Vollständiges Evangelisch Reformirten

Kirchen Gesang Buch, Frankfort-on-Main

No. 50 Owner: Maria Stauferin 1744

GROUP B

SCHWENKFELDER

Neu Eingerichtetes Enthaltend Eine Sammuling
(Mehrertheils Alter) Erbaulicher Lieder

Philadelphia: Conrad Zentler

No. 51 Owner: Rosina Kriebel, 1813

GROUP C

CATECHISMS

(a) Lutheran: Der Kleine Catechismus

Owners as follows:

No. 52 Catharina Trolliger, Carlisle, Pennsylvania 1808

No. 53 Tobias Fernsler, Philadelphia 1815, 10th Edition

No. 54 Anna Rebman, Philadelphia 1815 10th, Edition

(b) Reformed: Catechismus für die Jugend in der
Chürstlichen Pfaltz und Andern Reformirten Orten

Owners as follows:

No. 55 Marcareda Huthin, Philadelphia, 1803

No. 56 Jacob Schuler, Philadelphia, 1810

GROUP D

BOOKS OF FAITH, PRAYER AND DEVOTION

Die Ernsthafte Christen Pflicht, 1792

Lancaster, Pennsylvania.

No. 57 Owner: Anna M. Beiler

Christliches Gemüths-Gesprach von dem
Geistlichen Seligmachenden Glauben

Owners as follows:

- No. 58 Anna Landesin Germantown, 1790
No. 59 Elizabeth Burkholder Lancaster, 1836
No. 60 Barbara Seitz Lancaster, 1836
No. 61 Isaac Weber

Predigten Über Höchst Michtige Gegenstände des
Christentums von Wilhelm Wynantz, 1654

Lancaster, Pennsylvania, 1830

- No. 62 Owner: Lea Landis

Christlich Gebat Buch by Johann Habermann von Eger.

Germantown, Pennsylvania, 1794

- No. 63 Owner: Barbara Herstein

Ein Fundament und Klare Answeisung von der Seligmachen
Lehre Unsers Herrn Jesu Christi by Menno Simon, 1851

- No. 64 Owner: Elizabeth Leatherman

Der Blutege Schau-Platz Oder Martyrer — Spiegel du
Tauf's Gesinnten Oder Wehrlosen Christen von T.J.V.
Braght Ephrata in Pensylvanien, 1748

- No. 65 Owner: Michael Mayer der jüngere

Gueldene Aepffel in Silbern Schalen, *Ephrata 1745*

Owners as follows:

- No. 66 Christian Bachman
No. 67 Jacob Hiestand

Predigten, von Wynantz.

- No. 68 Owner: Lea Landes, Lancaster, Pennsylvania, 1830

Die Aufgehende Lilie, *Lancaster, Pennsylvania, 1816*

No. 69 Owner: Maria Brubacher

Hertzliche Bitte an die Kinder, *Lancaster, Pennsylvania, 1824.*

No. 70 Owner: Barbara Eschelman

Ein Neues Herz ist des Kindes Beste Gabe
American Tract Society

No. 71 Owner: Harriet Balsbaugh

GROUP E

THE HOLY BIBLE

Biblia, Basle, 1778

No. 72 Owner: Catharina Schaefferin

Biblia, *Published in Lancaster, Pennsylvania, 1819*

No. 73 Owner: Susanna Mosser

Biblia, *Philadelphia, Pennsylvania, 1829*

No. 74 Owner: Samuel Angene

Biblia, *Philadelphia, Pennsylvania, 1847*

No. 75 Owner: Heinrich Schenck

BIBLE HISTORY

Bibliche Historien, *Harrisburg, Pennsylvania, 1828*

No. 76 Owner: Johann Wittmer

No. 77 Owner: Johannes Gabel

A Bit of History

1. THE FIFTEENTH CENTURY

THE decade beginning with the year 1950 closes five hundred years during which owners of books have used Bookplates. The custom of using Bookplates originated in Germany. Three Bookplates made in the second half of the Fifteenth Century are the earliest known examples. The *first* is that of Johannes Knabensberg called Hanns Iglér.

The *second* to be noted is that of Hildebrand Brandenburg aus Biberach in a book presented to the Carthusian Monastery of Buchsheim in Germany.

The *third* Bookplate is that of William von Zell in a book which he presented to the same Monastery.

The earliest Bookplate (about 1450) is of especial interest for our present purposes. It is a large woodcut (seven and one-half by five and one-half inches). It represents a hedgehog (*Igel*) with quills bristling in every direction, trampling over ground strewn with leaves. It carries a flower in its mouth. At the top of the plate is this legend: *Hanns Iglér das dich ein Igel Küs*. The reproduction on p. 105 is much reduced.

The Iglér Bookplate is of great rarity, although one appeared in an auction catalog in New York a year or two ago. It was inadequately described and I (thinking it might be a "sleeper" in the sale) submitted a bid. I was mistaken and sorry to lose it, but I thanked my agent for not bidding it in for me, it having been sold to a foreign buyer for \$875.

BOOKPLATE XV

This Bible belongs to

Samuel Angene

He was born in the year 1805

26 of April, 1830

In *Die Bibel oder Ganze Heilige Schrift*

Philadelphia, Pennsylvania, 1829



Diese Bibel
gehört
Samuel Angene
Er ist geboren im Jahr 1805
Den 26 ten April
a. K. s. e. i. n. b. a. n.
im Jahr
1830

The German word for *Hedgehog* is *Igel* (*eines mit stacheln bekleideten*). The double meaning of the word *Igel* doubtless was to serve as a warning to anyone who intended to pilfer the book. A kiss with the embrace of a collection of needle-pointed quills would be a painful experience indeed.



The European hedgehog was somewhat smaller than the porcupine found in America. It was well known to Europeans and Shakespeare, in *The Tempest*, thus reports the burdened Caliban's complaint:

“For every trifle are they set upon me,
Sometime like apes that mow and chatter at me
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their pricks at my foot-fall.”

A century and more ago, every Pennsylvania German child was familiar with the animal known

as *Igel*. This animal was pictured in nearly all their Primers, or *A B C Bücher*. The New England Primer is well known and has been well taken care of by historians. Far less has been written about the Primers which circulated in every school and family among the Pennsylvania Germans.

As a rule one page was devoted to the alphabet. With each letter there was the wood-cut of an animal or other object whose name began with each particular letter. Thus, the letter *A* had the picture of an ape; *B* that of a bear. The letter *I* had a wood-cut of the hedgehog (*Igel*).

In 1819, Ambrosius Henkel printed an *A B C Buch* at New Market, Virginia, which has the following rhyme under the wood-cut of an *Igel*:

“Der Igel hat ein rauhe Haut
Es is kien Hund der sie verkauft
Weil sie so voller Stacheln steckt
Daurum sie gar en ubel Schmect.”

The purport of the foregoing is that the hedgehog has a rough skin which cannot be chewed by any dog. Because it is full of sharp spines, it has an offensive taste.

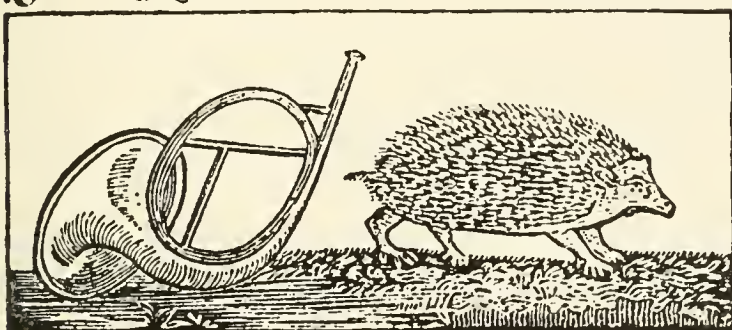
The *A B C Bücher* were published by the thousands by printers throughout Pennsylvania German localities. The Primers featured the Alphabet as being basic in the teaching of reading. The textual portion of the Primer was devoted to quotations from the Bible, with Prayers and other matter of a religious or moral character. The *New England Primer*

had a lot to say about *Hell*. The Pennsylvania German *A B C Bücher* had little to say about Hell but much about *Heaven*.

The following cut is reproduced from the Primer entitled *Hoch-Deutsches Lutherisches A B C und Namen-Büchlein für Kinder* (Harrisburg, Pa., 1852).

Freely interpreted, the hunter's horn urges dogs without fear to attack the hedgehog.

§ Jagdhorn i Igel.



Das Jagdhorn heizt die Hunde an,
Die nie der Igel fürchten kann.

2. THE XVI AND LATER CENTURIES

The pleasing practice of having a Bookplate, begun by Hanns Igler in 1450, was extensively adopted in Germany in the centuries following. The most eminent engravers were employed in their production. Gradually the use of a Bookplate became the fashion in other nations.

The first Bookplate in *France* appeared in 1574 and bears this legend: *Ex Bibliotheca Caroli Albosü.*

The oldest Bookplate in *England* belonged to Cardinal Wolsey. It was hand-designed and appeared about 1514. This was followed years later by an engraved plate, partly colored by hand, belonging to Sir Nicholas Bacon, father of Francis Bacon, dated 1574.

Sweden followed in 1595 with its first Bookplate belonging to Thure Biehle who was beheaded for the reason, as it appears, that he belonged to a political group in the minority. Minority opinions are always dangerous—I mean dangerous to the holder of the opinion.

In America, some of the very early settlers had Bookplates which were engraved in England. The Bookplate of Thomas Dering dated 1749 is the first American plate engraved by an American Engraver, Nathaniel Hurd of Boston (1730-1777).

Before the date of the Hurd engraving, Bookplates were in use among the Pennsylvania Germans in the Cloisters at Ephrata, Pennsylvania and also by the Schwenkfelder group in Montgomery County, Pennsylvania.

3. BIBLIOGRAPHY

Rev. Daniel Parsons was the first person to write seriously about Bookplates. His article on *Bookplates* was published in 1837 in *The Third Annual Report of the Oxford University Archaeological and Heraldic Society*.

The "Gay 1890's" are responsible for many things with varied "responsibilities". During that period, not too strictly dated, there was a remarkable revival of interest in Bookplates. The first comprehensive treatment of the subject which had the greatest inspirational value, was a book entitled, *A Guide to the Study of Bookplates (Ex Libris)*. It was written by John Byrne Warren, also known as Lord de Tabley. It was first published in London in 1880 and a second edition was published in 1900.

With Warren's book as a solid foundation, the study of Bookplates became the fashion. Societies were formed in Europe and America by those interested in the history, the art, the production, the collection and all sorts of incidental matters relating to Bookplates. Learned books were written and magazines published in many nations during a period of twenty years. Curiously enough, not the slightest mention was made in any of them to Pennsylvania German Bookplates and I am of the opinion that the fault lay with the Pennsylvania Dutch themselves. These publications are remarkable illustrations of what may be done with a small subject when it is attacked by seriously minded men and women.

The following, in addition to Warren's book, is a list of the most important publications referred to:

1. Die Deutschen Bücher Zeichen (Ex Libris) von ihren ursprung bis zur gegenwart von F. Warnecke. Berlin, 1890.
2. German Bookplates. An Illustrated handbook of German and Austrian Ex Libris by Karl Emich Count zu Lenningen, Westerburg. Translated by G. Ravenscroft Dennis. London, 1901.
3. English Bookplates, Ancient and Modern, by Egerton Castle. London, 1892.
4. French Bookplates by Walter Hamilton, Chairman of Council of Ex Libris Society and Vice-President, Société Française des Collectionneurs d' Ex Libris. London, 1896.
5. Dated Bookplates (Ex Libris) with a treatise on their origin and development by Walter Hamilton. London, 1895.
6. Bookplates by W. J. Hardy. London, 1893.
7. Bookplates by Edward Almack. 1904.
8. The Rise of the Bookplate by W. G. Bowdoin. New York, 1901.
9. Journal of the Ex Libris Society edited by W. H. K. Wright in 18 annual volumes begun in 1892.
10. American Bookplates, a guide to their study with examples, by Charles Dexter Allen. New York, 1894.
11. A Bibliography of Bookplate Literature by George W. Fuller, Editor. Spokane, Washington, 1926.

Designs and Designers

THE first printed descriptive notice of Bookplates in English appears in a book entitled *Mems, Maxims and Memoirs* by William Wald, Esq. (1827). He uses the following cynical language:

“Among the whimsicalities in which the learned have indulged their fancy, might be mentioned the extraordinary devices for frontispieces with which even gay subjects have been illustrated and the ornamental decorations affixed to books.”

Egerton Castle in his *English Bookplates* (London 1894) says with enthusiasm:

“Your real book-lover considers that any volume worth preserving (in the book-pride sense) should have no adjunct but such as can enhance its appearance and increase its value. In his mind the master’s badge must be a thing of beauty; a token of satisfaction. This is the man who devises . . . speaking-labels, works of art, which to the world at large will proclaim something of the owner’s position or personality and in the owner himself will evoke a recurring sense of self-congratulation.”

Pennsylvania German Bookplates met the high standard so expressed.

In a book entitled *The Ex Libris Collection of the Ducal Library at Wolfenbüttel* (London 1895) Otto von Heinemann says:

“Before the invention of printing, the Ex Libris were painted at the beginning of the text or inside cover and as late as the first half of the 16th Century

BOOKPLATE XVI

The property of

Barbara Seitz

For her instruction and God to glorify

In Christliches Gemüths Gespräch

Lancaster, Pennsylvania, 1836

Das
Eigenthum von
Barbara
Heik.

Ihr zur Lehr
und Gott zur Ehr

1839.

we still find employed wood-cut frames to fill in the book-mark. With the improvement of wood engraving, however, painted Ex Libris became more scarce and about the middle of the 17th Century they had disappeared almost entirely. Later on, copper plates began to supplement wood-cuts but in the second quarter of the 19th Century these again were soon replaced by lithographs."

The Pennsylvania Germans adhered to the original practice of producing hand-made Bookplates, particularly in the group of Bookplates here treated. It is, of course, true that individuals had their own wood-cuts and engraved or printed plates but they are beyond the limits of this treatise. A discussion of particulars relating to the designs is now in place.

1. SIZES

A study of the sizes of Bookplates is interesting. Charles Dexter Allen in *Ex Libris: Essays of a Collector* (Boston 1896) states that a Bookplate should 'set forth with proper dignity the fact of ownership, and the size of the plate should have a pleasing relationship to the size of the page as a whole. Allen exclaims: "Place a plate four inches by two in a quarto? By no means! Cover the whole side of a dainty 12 inch with a plate of equal size? Perish the thought! A special plate for each sized book!"

In *Men of Many Bookplates* (Ex Libris Journal Vol. IX) F. J. Thairwall records that Sir Philip Sydenham, a contemporary of the Diarist Pepys, had no less than twenty Bookplates.

Allen says that the largest plate thus far (1896) unearthed is about fourteen inches by ten. It graced the books of Count Maximilian Louis Breiner, an official of the Austrian Empire.

The Pennsylvania Germans solved the size problem in a different manner. Their Bookplates were always of the actual size of the page of the book in which they were inserted, whether folio, quarto or octavo. There will, therefore, be found Pennsylvania German Bookplates matching the Breiner Bookplate in size, dated in the 18th and 19th Centuries. Let me refer to three in the List of Bookplates printed above, the following:

(1) That of Michael Mayer in the *Martyrer Spiegel*, 1747, in size eight and one-half by thirteen and one-half inches.

(2) That of Heinrich Schaeffer in a *Bible*, 1778, which measures ten by fifteen and one-half inches.

(3) That of Johannes Gabel in a *Bible*, 1819, size eight and one-fourth inches by thirteen and three-fourths inches.

(4) That of Susanna Mosser in a *Bible*, 1819, which measures nine and one-half inches by fourteen and one-half inches.

Among the smallest plates are those of Harriet Balsbaugh and Barbara Eschelman, each one measuring two and one-half by four and one-quarter inches (1823).

2. DOUBLE BOOKPLATES

Once in a while, one page did not have enough space for artistic expression or textual comment. So it came to pass, though rarely, that Doubles, or two plates, were produced; placed on opposite pages or one in front and the other in the back of the book.

The Bookplate of *Lea Landis* (1835) is a good example; the first part of the Double plate in color is reproduced as Bookplate No. 6.

Another example of a Double is that of *Barbara Hoffmannin*, reproduced in color in *Plate No. 8* and *Plate No. 9*.

3. PORTRAIT BOOKPLATES

W. H. K. Wright in *Ex Libris Journal* (1905) in an article on *Portrait Bookplates, British and American*, observes that it may be assumed that there are more than one hundred thousand Bookplates in various collections, "Yet out of all that vast number only about one hundred all told carry the portrait of the owner."

It is pleasant for me to assume that the picture of the brunette who smiles in *Color Bookplate No. 13* is that of *Susana Ott*. May no debunker of history put me to the proof. I like to feel that here we have a so-called "primitive" portrait of the young lady who sang from her Hymnal of the German Evangelical Reformed Church in 1834.

4. ACROSTICS

As the Dictionary puts it, an *acrostic* is a composition, usually in verse, in which one or more sets of letters, when taken in order, form words. If the reader will turn to the Bookplate of *Anna Hershey* (1830) in the List of Bookplates, it will be found that the first letter of each line taken in order will form her name. This is an unusual form and seldom recorded in collections of Bookplates. Allen in *American Bookplates* (1896) records one belonging to *Lewis Pease* of New England about 1800.

5. FORMS IN GENERAL

The foregoing designs were selected because they are unique and beyond the usual forms of designs of flowers, plants and other decorations appearing in Fraktur. They are found, though rarely, among the Bookplates in non-German-speaking nations, and the production of these unusual forms by the early Pennsylvania Germans places them as a part of the Bookplate world at large.

6. DAVID McNEELY STAUFFER

ENGRAVER OF BOOKPLATES

I will pass, for the moment, from hand-produced Bookplates to those which are reproduced by printing from wood-cuts, engravings on copper and steel, lithographs, type or mechanically produced plates. My purpose is to introduce David McNeely Stauffer, a Pennsylvania German of outstanding ability in his profession, and of distinguished accomplishments in his avocations.

David McNeely Stauffer was born in Richland Township, Mt. Joy, Lancaster County, Pennsylvania, March 24, 1845. He died in Yonkers, New York, February 5, 1913. His father, Jacob Stauffer, was an eminent entomologist. The present generation has not given them the recognition which they deserve.

David was graduated from the High School of Lancaster and then became a student in Franklin & Marshall College. His work there was interrupted because of military service in the Civil War. The degree of Master of Arts was conferred upon him in 1881. During the Civil War he served part time in the U. S. Navy and he was also engaged in military action at Antietam and Gettysburg. He was honorably discharged November 1, 1865.

After leaving the Army he began an engineering career, working with several railroad companies. In 1876 he served as engineer in the construction of the South Street Bridge over the Schuylkill River in Philadelphia. For several years he was engaged by the City of Philadelphia in the construction of

bridges, reservoirs and pumping stations. He presented to Franklin Institute a paper entitled: *The Use of Compressed Air in Tubular Foundations*.

In 1879 he was employed in the construction of the Boston Sewage Tunnel. He published a paper: *Shaft-sinking Under Difficulties at Dorchester Tunnel*.

In 1882 he opened an office in New York as consulting engineer and in 1883 he purchased an interest in *Engineering News* and was connected with that publication until 1907. Many of the articles and illustrations in the *News* were produced by him.

The *Dictionary of American Biography* truly states: "Stauffer will be remembered for his avocation almost as much as for his professional success. He traveled extensively and was an enthusiastic collector of autographic and illustrative material relating to Colonial and Revolutionary history of America and with his collecting made thousands of pen-and-ink and water-color drawings. He also designed a number of bookplates."

In a Brochure printed by the Troutsdale Press and sold by Charles E. Goodspeed, Boston, Mass. (1894), Stauffer is recorded as one of the most prolific designers and workers "in the Bookplate line," and eighteen of his engraved bookplates are reproduced in facsimile.

The Troutsdale *Brochure* credits Stauffer with having designed some fifty Bookplates and reviews them as follows:

"The plates have strong German feeling as is but natural when we consider the author's German extraction. They are full of color and rather than show-

ing that they are the work of a dilettante, might well be an occasion of pride to any professional designer. . . A peculiarity of the designs is that, with the exception of possibly three or four, they are all strictly armorial, or display arms as a subsidiary feature, and what is perhaps unusual are drawn with a strict regard for the rules of heraldry."

In his Bookplate designs, Stauffer suggests the ancestral arms together with occupational activities. Thus, the occupation of *G. Hilton Scribner, Jr.*, who was a builder of bridges and masonry, is shown in his Bookplate by two cupids carving his arms on a huge block of stone. Each of the plates designed by Stauffer has an interesting motive.

The following is a list of the Bookplates designed and engraved by Stauffer which have come to my attention:

Samuel Auxer	Thomas H. Loomis
Mrs. E. H. L. Barker	Isabella Anne Owen
Jessie Brewster	Jacob Miller Owen
Botsford Ralph Clarke	G. Hilton Scribner
Grace Darrach	G. Hilton Scribner, Jr.
Chauncey Depew	Howard and Anne Scribner
Joseph Henry Dubbs	Sarah Pettengill Scribner
George H. Frost	P. M. Sener
Elizabeth Heisel	David McNeely Stauffer
William U. Hensel	Florence Scribner Stauffer
Walter P. King	Jacob Stauffer
William Livermore Kingman	George W. Steinman
Charlotte D. Knox	Eugene Van Vorhis
A. E. Kornfeld	Samuel H. Zahn

BOOKPLATE XVII

This Hymn-Book belongs to

Elisabeth Hendricks

Let your enthusiasm rest in the Lord and
He will give you what your heart desires

September 3, 1812

In *Die Kleine Geistliche Harfe*
Germantown, Pennsylvania, 1811



Dieses
Gefunig Buch
gehöret Der
Elisabeth
Hendricks

Schreibe deine Lust an
dem Herrn der wird
dir geben was dein
herz wünschet
September 3^{ten} A.D.
1812

He also designed bookplates for the following associations:

Anthropological Club, Yonkers, N. Y.

Daughters of American Revolution—Donegal Chapter

Engineering News Publishing Co.

Lancaster County Pennsylvania Historical Society.

Stauffer engraved three Bookplates of his own and here is a reproduction of one of them:



His notable and unexcelled publication in two volumes, *American Engravers upon Copper and Steel*, was published by the Grolier Club of New York 1907.

Collecting Bookplates

1. GENERAL

§ THE disposition to collect things is instinctive. Sweet little girls collect dolls while their mothers collect handbags. Mischievous boys collect cast-offs of all sorts, with an occasional garter-snake, while their fathers collect (or attempt to collect) dollars and bonds.

Andrew Lang, prince of objectors, wrote: "The antiquarian ghoul steals title-pages and colophons. The æsthetic ghoul cuts illuminated initials out of manuscripts. The petty, trivial, and almost idiotic ghoul of our own day sponges the fly-leaves and boards of books for the purpose of cribbing Bookplates".

Charles Dexter Allen, in *Ex Libris, Essays of a Collector* (1896), with better understanding says: "No one who is not a lover of books will have a proper relish for the Bookplate. Only he who knows the delight of the book-hunter will appreciate those of the hunter after Bookplates".

The earliest known collector of Bookplates was John Bagford, an English typographical antiquary who died in 1716. (See *Dated Bookplates* by Walter H. Hamilton, 1895.) Since then the collecting of Bookplates has been seriously pursued and large collections have found their way into all important College and Public Libraries.

It is recorded in Westerburg's *German Bookplates*

that Karl Emich of Munich had a collection in 1901 of 20,200 Bookplates from fourteen nations.

In 1897 Sir Augustus Wollaston Franks, Keeper of British and Medieval Antiquities in the British Museum, bequeathed to the British Museum his collection of British, American and Foreign Bookplates, numbering Seventy Thousand examples. The British Museum in 1803-4 issued a catalog in three volumes in which only the British and American portion of the collection, numbering 39,000 Bookplates, were indexed and described.

Dan Burne Jones, a designer of Bookplates, in *The Book Collectors' Packet* for September, 1938, said:

“ Any large collection of Bookplates will serve for the historian as a basis to study the cultural attainments of the people of a given country. The refined tastes of the greatest historical and celebrated figures of a particular epoch, the technical perfection of execution which the prints impart as the various mechanical and chemical discoveries contributed to their quality, the esthetic standard reached by the artist, all reflected in these prints, provide the student, the writer, and research worker, with a cross-section of the culture of that country.”

2. JOSEPH HENRY DUBBS

It will be of interest to introduce at this point a prominent Pennsylvania German one of whose avocations was the study and collecting of Bookplates.

Joseph Henry Dubbs was born in Lehigh County, Pennsylvania, October 5, 1838, and died April 1, 1910. He was graduated from Franklin & Marshall College in 1856 and from the Theological Seminary of the Reformed Church at Mercersburg, Pennsylvania, in 1859. After having served several Pastorates in the German Reformed Church, he was elected in 1875 to the Professorship of History and Archaeology in Franklin & Marshall College and held that position until his death.

He was the author of many historical publications, among them being: 1. *Historical Manual of the Reformed Church in the United States* (1888). 2. *History of the Reformed Church* (1895). 3. *The Reformed Church in Pennsylvania* (1902).

Of his work as teacher the *Dictionary of American Biography* says: "His students loved him because of his genial spirit and the personal interest he took in them; but they also at times took reprehensible advantage of his leniency."

He held membership in many learned societies in the United States and Foreign Countries and was a voluminous contributor to magazines on a wide range of subjects far beyond his particular specialty. He was elected as President of the Pennsylvania German Society in October 1901.

He was a Collector of Bookplates and a writer for

magazines and periodicals of articles relating to Bookplates. As has been noted, his own Bookplate was engraved by David McNeely Stauffer. He was a member of the *Ex Libris Society of London* and for a time he served as one of its Vice-Presidents. A number of his articles on various phases of Bookplates published in the United States were republished in the *Journal of the Ex Libris Society of London*.

During the 1890's, Walter R. Benjamin, a dealer in autograph material, published a trade periodical known as *The Collector*. For several years, Dr. Dubbs was the "Editor of the Ex Libris Department" of that interesting magazine to which he contributed papers with the following titles: "*Historic Bookplates; German Bookplates in Pennsylvania; Lancaster Bookplates; Arrangement of Bookplates; Study of American Bookplates; Bookplates of the Signers of the Declaration of Independence.*"

I am informed that Dr. Dubbs had a collection of Bookplates numbering over two thousand. The singular thing is that Dr. Dubbs never, in any of his papers (and I have read all of them), made the slightest reference to the Pennsylvania German Fraktur Bookplates. He only thought of Bookplates as being printed from woodcuts, engravings on copper and steel, lithographs or other processes. The hand-produced Bookplates of the Pennsylvania Germans were beyond that test. It is unfortunate that they were not made the subject of his facile pen.

3. THE OBJECT OF COLLECTING

One of the valuable books dealing with Bookplates is that written by W. J. Hardy entitled *Bookplates* (London 1893). A pessimist on reviewing the Book in the *Daily News* of London, said:

“Who shall deliver us from bookplates? This enemy has come in like a flood and presently some industrious person will give us a *Bibliography of Books on Bookplates*. The topic really seems to be infinitely little. As there may still be ladies and country gentlemen who know not what a bookplate is, it may be defined as a piece of paper whereon is printed the name, device, coat-of-arms, or all three of a book-owner. This piece of paper he gums on any part of his book he pleases, probably on the inside of the front cover. This is the whole mystery of Bookplates, nor can we conceive a topic less worthy of attention from an adult and unimpaired intellect. Yet Mr. Hardy has published a learned treatise of 150 pages on *Bookplates*. It seems to follow that there are readers of such literature and it is certified that some men, women and children collect bookplates. It follows that they wash the card off the volume into which originally pasted and thereby, as we think, destroy any interest the trivial little relic may ever have possessed.

“Let infancy frolic and senile fatuity count its two-penny treasures. But why, of all things, collect bookplates? Are there not door knockers which a man may collect, or visiting cards of all ages, or muffin-bells, or old boots, or political walking

sticks, or decayed hair-brushes of celebrities, all of which are instructive and amusing compared to bookplates? Mr. Hardy writes about the propriety of removing bookplates for the purpose of study and comparison. Study and comparison of warming-pans? Even an old warming-pan is an enviable piece of portable property compared with a bookplate. It seems about as agreeable a possession as an old postage stamp."

It took the Reviewer many lines to record his lack of appreciation of Bookplates. Walter Hamilton in a few lines disposed of the lengthy review in an article in the *Journal of the Ex Libris Society* (1892) entitled The Burden of the Bookplate, when he said:

"When a writer sneers at the study of bookplates, he is directly ridiculing the study of history, biography, heraldry and artistic engraving."

It is a pity that Pennsylvania German Bookplates were not known to the Ex Libris Society of London.



BOOKPLATE XVIII

This spiritually-rich Hymn-Book belongs to me

Jacob Geissinger

Written January 30, 1829

In *Die Kleine Harfe*

Germantown, Pennsylvania, 1820



Dieses Heisterliche
Gesangbuch gehört mir
Jacob Weissinger,
Geschrieben den 31 ten
Tag Jänner im
Jahre 1629



Hymnody

1. THE WORDS OF THE HYMN

§ THE Books of song and praise printed in German by the Pennsylvania Germans in earlier days are a veritable mine in which their Bookplates may be found. This affords the opportunity of commenting on the *Books* and *Manuscripts* with Bookplates listed in the foregoing pages and thus give life to an otherwise lifeless piece of printing.

For the purposes of this discussion, I think of *Hymnody* as having two phases. The first represents the faith of the worshiper as expressed by the words written in meter and rhyme. The second phase is the melody to which the worshiper adapts the words of the hymn as an expression of his emotions, the true nature of which is full of mystery.

In the days before the Reformation, singing was Latinized, hard and formal and confined to the Celebrant and the Choir with but few responses by the Congregation. It is evident that the music of worship by the various religious groups which arose after the Reformation demanded an entirely different musical system and the Congregation had to be given a far larger part in musical worship. Luther realized this to the full and he came to be known as "the father of congregational singing." The majestic hymn, *Ein Feste Burg ist unser Gott*, the words and melody of which were written by Luther, keeps ringing down through the centuries.

In a measure the words of a hymn express the particular faith of the worshiper. This results in the building up of a Hymn Book for each religious group even to the littlest detail of faith. The reader is, therefore, invited to run through some of the Hymn Books in my Library, making constant reference to the above lists of Books and Manuscripts.

(A) *A PIETISTIC HYMNAL*

The first Hymnbook to which attention is directed is in Manuscript and curiously shaped. It is $2\frac{3}{4}$ inches wide, $7\frac{1}{2}$ inches high and 2 inches in thickness. Its probable date is 1700. On the fly-leaf is the name of Benjamin Lehman who belonged to a Germantown family interested in the Pietists on the Wissahickon. At the top of the first page are these words:

Jesu Verlobte Seele — Transylvania

The Book has 425 pages devoted to Hymns in German, English and Latin. The name of John Kelpius, Leader of the Pietists, appears as the author of some of the hymns. There are many musical staves throughout the book with notes showing the melodies. The hymns are crowded with figurative language, metaphors and symbolism. For example, the *Turtel Taube* (turtle dove) is frequently used in a figurative sense, of course, and antedates its frequent use at Ephrata in later years.

(B) *EPHRATA HYMNODY*

Among the earliest and rarest imprints by Benjamin Franklin are three small Books of Hymns mostly

composed by Conrad Beisel who became the leader of the Brotherhood at Ephrata, Pennsylvania. “*Göttliche Liebes und Lobes Gethöne* (1730); *Vorspiel der neuen welt* (1732); *Jacob’s Kampff und Ritterplatz* (1736).

The fourth Book of Hymns compiled by Conrad Beisel is *Weyrauchs Hügel* (Sauer 1739). It has nearly 700 hymns. My copy was inscribed by Charles Seyboldt.

The first Hymnal with 378 hymns printed at Ephrata was dated 1747. It bore the mystical title of “*Das Gesänge der einsamen und Verlassenen Turtel Taube.*” I have a copy with the Bookplate of Hermann Zinn who was associated with the Cloister.

The largest collection of Hymns without melodies was a quarto printed at Ephrata in 1766, entitled *Paradische Wunderspiel*. It has 735 hymns.

Comprehensive studies of the curious music at Ephrata have not been made with understanding or thoroughness.

(C) THE MENNONITES

In 1742 Christopher Saur printed the *Ausbund*; a reprint of the hymns in a book printed in Germany about 1585. Subsequent editions appeared from the Saur press in 1751, 1762 and 1785. The hymnal was used by the Mennonites and is still being used by the Amish Mennonites. It had no musical notes for the melodies. Bookplates as above detailed frequently appear in all of the foregoing editions.

(D) THE LUTHERAN HYMNODY

Bookplates are found in many of the Lutheran Hymnals. Among them as listed above are those of Peter Miller, Maria Schmittin and Anna Maria Huber.

The first American Hymnal under Lutheran auspices was printed by Sauer in 1759. It is a reprint of the *Marburger Hymnal* printed in Germany. Editions of that Hymnal followed in 1762, 1770 and 1777.

The *Marburger Hymnal* was superseded by a Hymnal entitled *Erbauliche Lieder Sammlung*. It was compiled principally by Henry Melchior Muhlenberg and was published in 1786 with the authority of the Lutheran Ministerium.

(E) REFORMED HYMNODY

The first hymnal in America under the auspices of the German Reformed Church was printed by Sauer in 1752 entitled *Geistreiche Lieder*. The whole title, however, contains more than sixty words. The hymns came from various sources. Editions were printed in 1753, 1763 and 1772 in similar form, mostly based on foreign imprints. Finally the Synod of the Evangelical Reformed Church in the United States of America, independent of the Synod of Holland, was organized. Under its direction a new hymnbook meeting American conditions was compiled and published in 1797. Its title may be briefly referred to as *Das Neue und verbesserte Gesang Buch*.

(F) EVANGELICAL CHURCH

Here is the Bookplate of Lidia Spruchman, Orwigsburg, Pennsylvania, 1824. It is in the rare first edition of the Evangelical Church and bears this title: *Das Geistliche Saiten-Spiel oder eine Sammlung auserlesner, erbaulicher geistreicher Lieder*. It was printed at New Berlin, Pennsylvania, in 1817.

(G) HARMONY SOCIETY

The Bookplate of David Lenz, Harmony, Pennsylvania, 1823, is in a Hymnbook of a different class entitled: *Harmonisches Gesang Buch*, printed in 1820 at Allentown, Pennsylvania, for the socialistic community at Harmony, Pennsylvania. It is a rare book and was not included by Seidensticker in his *First Century of German Printing*.

A second edition, with the hymns in the first edition variously placed, was printed at Oekonomie (Economy), Beaver County, Pennsylvania, in 1827. Seidensticker says that the Duke of Saxe-Weimar visited the Community in 1826 and directed attention to the offensive character of some of the hymns. As Seidensticker only listed the 1827 Hymnal, he did not know what book the Duke referred to in 1826. He evidently had not seen the Allentown 1820 Hymnal.

Moreover, another book not listed by Seidensticker was published by the Society at Economy, Pennsylvania, in 1826 entitled: *Feurige Kohlen der aufstiegender Liebesflammen in Lustspiel der Weisheit*.

(H) THE MORAVIANS & SCHWENKFELDERS

THE only reason for speaking of the Moravians and the Schwenkfelders in the same section of my comments is the fact that each group made use of what is generally spoken of as the *Bohemian Hymnal* published in several editions during the latter half of the Sixteenth Century by the followers of John Huss. The hymns were obtained from various sources and included many ascribed to Martin Luther. This book will be again referred to in the section dealing with Melody. The writing of hymns by the Moravians and the Schwenkfelders is an interesting subject and too large to be dealt with here. I pause, however, to note two American publications by these groups in my library.

1. A Moravian Hymn-Book for Children, of miniature size: 2 x 3 x 1 inches. It was printed by Christoph Saur in 1755 and is entitled: *Das Kinder Büchlein in den Brüder-Gemeinen*.

2. For more than a century the Schwenkfelders were assiduously engaged in writing hymns. Their first American Hymnal was printed in 1762 in Germantown by Christoph Saur. Its title in greatly abbreviated form is: *Sammlung Schöner und erbaulicher Lieder*.

I have a copy of the second edition published in 1813 with the beautiful Bookplate of Rosina Kriebel.

After having thus inadequately sketched the appearance of the words of the hymns used by the Pennsylvania Germans, a discussion of the musical tunes or melodies follows.

2. THE MELODY OF THE HYMN

(A) *INSTRUMENTAL MUSIC*

THE Germans were a music-loving people. It is interesting to call the names, mostly curious to us, of the musical instruments which the early immigrants brought with them: viols, trumpets, pianofortes, clarinets, spinets, kettledrums, trombones, haut-boys, virginals, clavichords.

The Moravians formed a Symphony Orchestra at Bethlehem, Pennsylvania, in the 1740's and at Lititz, Pennsylvania, in the 1760's. Before 1800 they played the symphonies of Haydn and Mozart. To this day the rendition of music by the Moravians at Christmastide and the Easter season grips your very soul.

MICHAEL HILLEGASS

Michael Hillegass (1729–1804), a Pennsylvania German, was a successful merchant in Philadelphia, and gave a large part of his fortune for the support of the Revolutionary War. He served as the first Treasurer of the United States. John Adams refers to Hillegass as being a great musician, talking perpetually of the piano-forte, of Handel, of songs and tunes and noted that he played the fiddle.

I have a book in manuscript entitled: *A Collection of Musick, Adapted for the Harpsichord*. It has a Book-plate which consists of a drawing or design, circular in form surrounded by an irregular scroll. On one side is an inscription, the letters of which are in reverse form and order but they may be read in proper

BOOKPLATE XIX

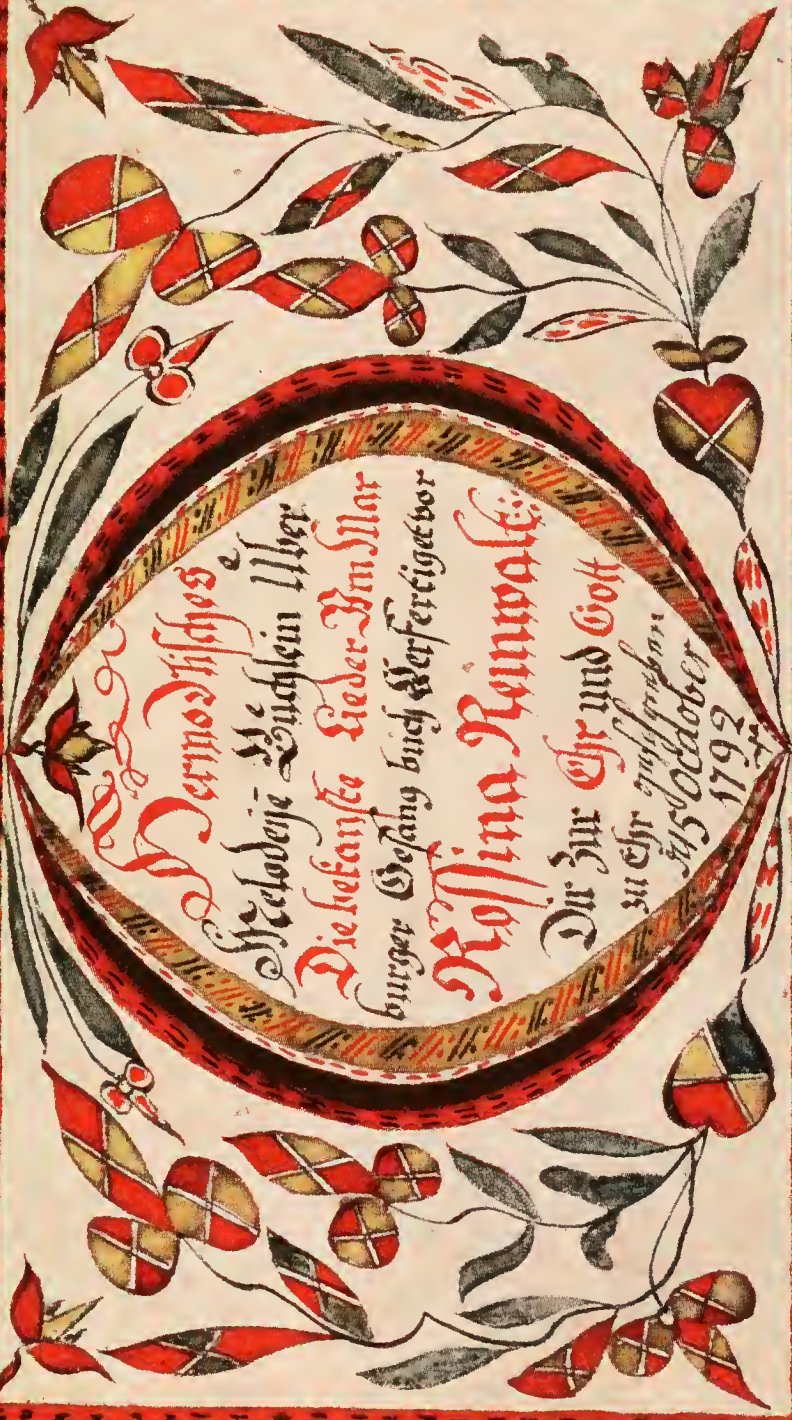
Harmonical (Melodical) Booklet of the well-known
hymns in the Marburger Hymnal produced for

Rossina Reinwalt

For her instruction and God to glorify

Written October 15, 1792

Note: The Booklet is in Manuscript with the titles
of the hymns and with notes of the choral tunes
(23 pages 4 inches by 6½ inches).



Vermordliches
Melodische Buchlein Über
Die heftigste Lieder Im Mar
burger Gesang buch Werfertiget vor
Kassina Reinwaldt.

Du zur Ehr und Gott
zu Ehr geschriben
24. October
1792

form and order when held in front of a mirror. The inscription reads thus: *M. Hillegass, Junior, his Book, July 1747*. His printed name-label also appears in the Book. The Manuscript, in the first section, has musical scores for songs with fascinating titles, minuets, gavots, jigs, sonatas. The following are among the titles with words: *Come Rosalind; Bonny Jean; Charming Phillis, Britannia; Thou were mine own thing*.

It is not possible to discuss instrumental music any further here. It must be said, however, that among the Pennsylvania German craftsmen were organ builders.

(B) VOCAL MUSIC

The forwarding of the melody of a hymn by means of characters called notes on a staff of lines and spaces is more mysterious to me than the use of letters to carry a thought. I never cease to marvel at the ability of a singer immediately to give that tension to the vocal cords whose vibration will produce the tone and pitch indicated by a blotch of ink on a piece of paper. Let me call attention to a few Musical Books with notes for singing which have come to me through the medium of the Bookplate.

Bohemian Hymnal (1580)

Before me is a book (formerly belonging to the Heydrich family) with the shortened title of *Kirchengeseng* printed at Nuremberg in 1580. Several editions preceded this edition. It is a quarto with some 500 pages and contains the words of 343 hymns and scores of musical staves with notes of the melo-

dies. As already noted, the Hymnal was prepared by the followers of John Huss and was extensively used by the Moravian, Schwenkfelder, and several other religious groups.

Lieder Schatz (1767)

While the words of hymns varied because of theological beliefs, the tunes or melodies were used more or less indiscriminately. This is shown by a Hymn-book with the cumbersome title: *Harmonischer Lieder-Schatz oder allegemeines evangelisches Choral-Buch*.

It was compiled by Johann Balthasar König, Director of Choral Music in Frankfort-am-Main and printed by Heinrich Ludwig Brönner in 1767. The compiler states that he studied hymns from 70 countries which he names. Also that he examined the words of over 8000 hymns and more than 1900 melodies. From these he selected for his work the titles or first lines of 1790 hymns and scores of musical notes for the melodies, without giving the texts of the hymns. This copy belonged to Johann Daniel Jung (Young) as his signature dated in 1785 indicates. Jung was elected as Schoolmaster at Old Goshoppen Reformed Church in Montgomery County, Pennsylvania, in 1790. In 1800 he served as Schoolmaster at Little Lehigh Reformed Church in Berks County. This Book must have been intensively used by Jung as may be inferred from his notations throughout the book.

Lieder Melodien (1798)

A rare and interesting book which bears the imprint of Conrad Doll, Lancaster, Pennsylvania (1798) is entitled: *Sammlung Geistlicher Lieder nebst Melodien*. It once belonged to Henry Melchior Muhlenberg Richards, as his diminutive signature shows. For many years he was most actively associated with the Pennsylvania German Society.

The writer of the Foreword of the Book observes that the singing schools are not as brilliant in their flowering as those who love sacred music desire. In seeking for a reason, he notes that success in singing depends on enjoyment, enthusiasm, and ability. (*Lust, eifer und geschicklichkeit.*)

The compiler also states that the scholars in the Singing Schools are without books with melodies or tunes, that they have to make their own manuscript books of melodies and that they fail for want of interest or ability. The purpose of his book, with its 110 pages of hymn titles and their melodies with notes, is to assist those teaching and studying music.

Union Choral Harmony (1836)

Gradually English superseded the use of German in the Pennsylvania German Group. To assist the Germans to acquire a knowledge of English, as early as the 1750's, Saur printed a German-English Grammar. At a later date the New Testament was printed with the German text on the left-hand page and the English text on the facing page. The English-German contest finally reached the singing-schools attended by the young people, and here we meet a book with the following title: *Die Union Choral Harmonie enthaltend drey und vierstimmig ausgesetzte Melodien mit deutschen und englische em Texte*. The German title is followed by the title in English: *The Union Choral Harmony consisting of Sacred Music*.

The copy before me which is a second improved edition was compiled by Henry C. Eyer of Selinsgrove, Union County, Pennsylvania, and printed by Francis Wyeth, Harrisburg, Pennsylvania, in 1836. It has the Bookplate of Aaron Schmidt.

The book has 160 pages of hymns with the words of each tune in German and the same words in English. The melodies are said to be the most popular in the United States and adapted for use by every Christian denomination. There is an addition to the Sacred Music of a number of songs not intended for use in the Churches but of a moral character, particularly explained as follows:

"Some few pieces were introduced towards the close of the work which are not intended for public worship, being set to words which are not found in

any Hymn Book but are strictly of a moral character. These may be introduced to advantage in singing schools, for experience teaches that something more than plain Psalmody is required to keep up that necessary excitement which will insure a regular attendance."

Among the "pieces" of a "strictly moral character" is one entitled: *The Happy Pair*.

(C) MANUSCRIPT TUNE BOOKS

EPHRATA

Reference has already been made to the Hymn books with the words of the hymns but without musical notes which were published by the Ephrata Community between 1730 and 1766. The members of the Cloister made hand-written books with musical notes of the melodies for the hymns. These books were oblong in form and were written with great care and had decorative designs in Fraktur. The copies in my Library show that they were compiled for use with two hymnals. The first one was adapted for the singing of the hymns in the *Weyrauch-Hügel* (1739). The second one had the tunes or melodies for the hymns in the *Turtel Taube* (1747). The beautiful *Paradische Wunder Spiel* (1754), partly in print and partly in handwriting, had musical scores for the various voices and has already been referred to.

SINGING SCHOOL TUNE-BOOKS

Throughout the Pennsylvania German area, Singing Schools or classes for the study of singing were established and often conducted by the local School-

Master. In the foregoing pages the reader will find a list of fifteen Manuscript Booklets with hymn-titles and with notes for the melodies of the hymns. Each member of the class had a book with blank pages, mostly 4 by 6½ inches in size.

Each blank book had a Bookplate with the name of the Scholar and with artistic designs in color of the Fraktur type. A number of them, reproduced in color, appear throughout this narrative. I imagine that these beautiful Bookplates were inserted at the very beginning of the course as an encouragement to the scholar for the serious study of singing in which the owner of the blank-book was about to engage.

The Bookplates give the Booklets pleasing names in German: *Dieses Sing-noten Büchlein*; *Dieses Harmonische Melodeyen Büchlein*; *Dieses Harmonische Büchlein*.

The dates in Booklets above referred to range from 1787 to 1845.

The Singing-Schools, or classes in singing flourished in the Pennsylvania Counties of Bucks, Lehigh, Montgomery, Chester and Berks. The Bookplates as a rule refer only to the Townships of location. The following are noted:

Hilltown Township (Angene)
Deep Run (Fretz-Hoch)
Birkenscher Schule (Hunsperger)
Rathiller Schule (Nonemacher)
Vincenter Schule (Ruthin)
Springfielder Schule (Schumacher)
New Salem School (Yoder)

The reader will find a discussion of the maxims in the Bookplates, in the section entitled "The Message of the Bookplate".

Several of the Singing-schools met in *Octagon School* houses. Those were the glorious days of "The Little Red Schoolhouse on the hill". Today our educational problems issue from the Consolidated School in the Red. My A B C days were spent in a square, one room, stone building 15 by 20 feet. Why the octagonal form of building was used is a matter of speculation. Perhaps the answer might be revealed by studying the Irvine Auditorium at the University of Pennsylvania, an octagonal structure designed by the architect, Henry Trumbauer.



As the teaching progressed, it became the duty of the scholar to draw five lines with four equal spaces between them constituting a staff and to insert the notes of the melody. The title or first line of the hymn was written above the staff. This required

BOOKPLATE XX

This singing-booklet with notes belongs to

Ludwig Beck

Singing Scholar in the Upper Mount Bethel School

Written March 2, 1797

Note: Manuscript Booklet of 11 pages (4 by 6½ inches)
with titles of hymns and with musical notes.



Dieses
Sing-Noten-buchlein

gehört:

Singen

Sing, Du bist ja so
klar, Mann! Du hast die
Gefühlbarkeit. 2. Teil

1797.



interest, enthusiasm and skill. The accomplishment of the student is shown by the number of staves written in the Booklet. The lowest number of pages of musical scores in the Booklets above listed is 6 and the highest is 95. Most of the Booklets reach 15 to 20 pages.

(D) CONGREGATIONAL SINGING

WITHOUT BOOKS OF MELODY

THE Amish branch of the Mennonites have never used a book of melodies either in print or manuscript. They depend upon their musical memory of the melodies as sung by their forefathers. Joseph W. Yoder, one of the Amish brethren, in *Amische Lieder* (1942) says that the melodies of the Amish hymns had their origin in the Gregorian chants assembled and given form by Pope Gregory in the Sixth Century. He further states that the Amish have continued to sing this musical form over two hundred fifty years without written or printed notes of the melody to guide them.

HYMN TUNE BOOKS

As has been observed, each religious group had a Hymnal in which the words of the hymn reflected the religious faith of that group. This resulted in the printing of thousands of Hymn Books so that each worshiper might have his own copy. As a rule they were bound in leather with clasps and sometimes they had heavy bosses of metal.

During the last half of the Eighteenth Century many Hymn books were imported from Germany.

Some were in colorful bindings with full gilt edges, but often poorly printed. I have before me the Book-plate of Maria Susana Wiedersteinen in a German Hymnal (*Gesang-Buch*) of the Reformed Church printed in Marburg and Frankfort, 1785. It is bound in ivory-colored parchment, and blind-tooled on the front and back covers with artistic designs. Sprays of plants with flowers, all painted in brilliant colors, are placed in a red vase in the shape of a heart. The whole still sustains a high polish and has the appearance of lacquer. On the heart are these words: *Das Hertzen mein sol dir allein ergeben seyn*. (This heart of mine shall be given to thee alone.) On a rectangular border are these words in translation: *Sing and play unto the Lord in your heart*.

I often allow my imagination to draw a picture of the old congregations engaged in their service of song. Oliver Wendell Holmes in his *The Professor at the Breakfast Table* delightfully expresses the character of congregational singing thus:

“How sweet is this blending of all voices and all hearts in one common song of praise! Some will sing a little loud, perhaps, – and now and then an impatient chorister will get a syllable or two in advance, or an enchanted singer so lose all thought of time and place in the luxury of a closing cadence that he holds on to the last semibreve upon his private responsibility; but how much more of the spirit of the old Psalmist in the music of these imperfectly trained voices than in the academic niceties of the paid performers who take our musical worship out of our hands!”

In my boyhood days I had the rare privilege of attending worship by a religious group which had no musical instruments — not even a tuning fork. They engaged in congregational singing by “lining out” the words of the hymn. The clergyman or a deacon read two or three lines of the hymn. The leader of the singing (*foresinger*) then led the congregation in singing the lines which had been read. After that additional lines were read and sung and so on to the end of the Hymn.

At times I was amused with discords and voices out of harmony similar to those described by Doctor Holmes, but the flight of seventy years has transformed the amusement of my boyhood into understanding and as I listen to the singing resounding in the hall of memory, I hear the singers worshipping with sincerity in their hearts and with the overtones of divinity in their voices.



The Message of the Bookplate

✚ THE Pennsylvania German Bookplate has a two-fold message. Its designs and colors minister to the aesthetic taste and belong to the field of art. The verbal text records facts and often serves as a guidepost to the higher life of the spirit.

Color and design in the Fraktur style have already been discussed so far as the limits of this treatise permit. For the better understanding of the verbal texts, the reader should constantly refer to the facsimile color reproductions throughout this book and to the list of Bookplates.

It must also be remembered that in the *List of One Hundred Bookplates* the original of each Bookplate appears in a manuscript setting with ornamental designs heightened with color. Each Bookplate listed, while omitting decoration and color, is a full reprint in Roman type transcribed from the original German in Gothic lettering or script. It will greatly assist the understanding if the reader will interpret misspelled words by reading them phonetically as a stenographer would do. The sound of the word will generally reveal the word intended.

Perhaps the best appreciation of the verbal texts is not obtained by a literal translation out of the German and I, therefore, present a running comment on the various texts. These may be checked by those who can read the original text in German.

1. THE OWNER

A Bookplate must declare the name of the owner, who very often gives facts as to the date of his birth including the sign of the Zodiac, his residence and his ancestry. The statements explain themselves. It is interesting to observe that Jacob Hiestand was born in the evening of the 15th day of March 1764 in the sign of the Lion, and Maria Hiestand was born March 15, 1767 at ten o'clock in the evening in the sign of the Bull. *Mit Gottes hilff auf diese jammer welt geboren*—With God's help born into this miserable world.

2. WORDS OF OWNERSHIP

The basic purpose of a Bookplate is to declare the ownership of a book. This is often expressed by a single word as is shown by the following examples:

Sein — Levi Klein his Testament.

Gehöret — belonging to David Groff.

Eigenthum — property of Barbara Seitz.

Verehrt — inherited by Veronica Brubacher.

Geschenk — presented to Anna M. Beiler.

Gekauft — purchased by Jacob Hunsicker.

3. THE BORROWER

In addition to the use of his name the owner frequently makes appeals not to take the book, or to return it in good shape and suggests ways to make its return easy in this fashion: *Soll dieses buch verloren geyn, so kon mann hir mein namen sehen*—If this book be lost, one here my name may see.

This suggestion occurs in many Bookplates; only noting those of Jacob Hunsicker, Adi Weberin, and Sarah Rosenberger.

The Bookplates of Henrich Dirstein and Christian Bachman change the plea from the Owner to the book itself.

Haer Büchlein was ich dir sagen will. Wenn dich jemonde weg tragen will, so sprich. Las mich liegen in guter Ruh. Ich Kör dem Henrich Dirstein zu. (Listen, booklet, what I want to tell you. When anyone wants to carry you away so speak: Let me lie in peaceful rest. I belong to Christian Dirstein.)

4. THE THIEF

In a *Guide to the Study of Bookplates*, John Byrne Warren observes: "The Bookplate or Ex Libris is the mature act of book-preservation and to engrave thereon some fulmination against the borrower is a virtuous and commendable proceeding."

Booklovers Magazine (1899-1900) quotes the following rhymes found in England from *Notes and Queries*:

"This book is one thing
My fist is another.
Touch this one thing
You'll sure feel the other."

The following comes from New England:

"Who steels this book
Will end the strife
With name erased
From the "Book of Life".

The following humorous quotation from an English Bookplate appears in *Macaronic Poetry* by Appleton Morgan:

“Whoever shall steal
This little libellum
Per Bacchum, per Jovem,
I’ll kill ’em, I’ll fell ’em!
In venturum illius
I’ll stick my scalpellum
And teach him
To steal my little libellum”.

In like manner, Pennsylvania German Bookplates have “fulminations” against theft. The Bookplate of David Frey *In Die Kleine Harfe* has the following:

*Dieses büchlein ist mir lieb Und wer mirs nimt der ist
ein Dieb und wer mirs wider bringt der ist ein Gottes kind.*

A free translation follows: This book to me is precious, He who takes it is a thief, He who returns it is a child of God.

William Hendel in 1840 wrote the following in his copy of *The Heidelberg Catechism*:

Steal not this Book for fear the gallows might be
your end and Christ should come and say: Where
is that book you stole away?

The thought of stealing so religious a book as a *Catechism* is caution in the extreme.

BOOKPLATE XXI

This book with notes belongs to

Eleonora Ruthin

Diligent scholar in the Vincent School
in Chester County, Pennsylvania

Written March 12, 1800

Note: Manuscript booklet of 6 pages (3 $\frac{3}{4}$ by 6 inches)
with titles of hymns and musical notes.



5. MISCELLANEOUS MAXIMS

Only a few references will be made to the many quotations from the Bible, to Prayers, to moral teachings and to religious sayings which appear in the Pennsylvania German Bookplates. Often similar forms appear in English and in the languages of non-English-speaking countries. Here are a few examples taken from the foregoing List of Bookplates.

Esther Sauder's Bookplate (1824) asserts that her Hymn Book is to be used for her instruction to the glory of God.

✧ ✧ ✧

The Bookplate of Maria Meyer (1820) has this inscription of consecration: This heart of mine shall ever, O Jesus, alone be thine.

✧ ✧ ✧

The Bookplate of Elizabeth Burkholder (1837) has this Prayer: God give me good fortune. Bless and lead me in thy way and bring me great joy after this life.

✧ ✧ ✧

The Bookplate of Anna Landis (1803) has this soothing observation for the hard worker: Interest in and devotion to one thing makes trouble easy and work light.

✧ ✧ ✧

The Bookplate of Elisabeth Hendricks (1812) has this admonition: Put thy desire in the Lord and he will give you what your heart desires.

Peter Miller's Bookplate (1789) portrays the virtues of sincerity:

To do the will of God is good.

To do it willingly is better.

To do it willingly and with a pure heart is best.



As has been so often said, the business of a Bookplate is to declare the ownership of the Book. In discharging that function, it seldom has a kind word for the borrower. Owners, too, are jealous of their ownership, especially after Bookplates have been adopted, and they find no joy in operating circulating libraries.

To this there is a notable and historic exception. About the year 1500, Albrecht Dürer, an eminent German engraver, designed a Bookplate for Bilibald Pirckheimer, a distinguished jurist in Nuremberg and onetime Councilor to Emperor Charles the Fifth.

The Bookplate has Latin words of ownership with a sentiment as follows:

Liber Bilibaldi Pirckheimer Sibi et amicis

The English equivalent is as follows:

Bilibald Pirckheimer's Book for himself and his friends.

It may well be supposed that Pirckheimer's Library consisted largely of Medieval manuscripts. The setup of a Library for himself and his friends portrays a most generous and amiable disposition.

This Bookplate may well be called *The Borrower's Bookplate*.

6. A CLOUDY MAXIM

The Bookplates in the Manuscript Musical Manuals of Anna Honspergerin (1814) and of David Angene (1821) have the following saying or maxim:

Lerne wie du kanst allein Singer Buch and Tembel Seyn. Let me place an English equivalent for each German word: *Learn how you can alone singer book and Temple be.*

To discover the elixir of truth in the words of the maxim was a slow process for me. But one day, as so often happens to the persistent searcher, I found the solution in what may be called the Foreword or Introduction to the Hymns in two early German Hymn books of the Lutheran Church and the Evangelical Reformed Church. The Hymn books to which I refer are the following:

First: Gesang-Buch of the Reformed Church printed in 1765 by Heinrich Ludwig Brönnner at Marburg and Frankfort, Germany.

Second: Gesang-Buch compiled by Martin Luther and others. The book was evidently printed in Germany, possibly at Marburg and Frankfort. At the bottom of the title page, the date of 1774 is given and the imprint states that the book may be obtained from Ernst Ludwig Baisch in Second Street near Race Street in Philadelphia.

In each of the two Hymnals there is at the beginning of the Hymns an *Aufmunderung zum Singen*,

or a Foreword, in which are fully described the process of life and practice by the Singer, enabling him to reach the true worship of God. This cleared up the clouded maxim in the Honspergerin and Angene Bookplates. The following is a copy of the Foreword to the Hymns:

AUFMUNDERUNG ZUM SINGEN

1. Willst du in der stille singen,
Und ein lied dem Höchsten bringen,
Lerne, wie du kanst allein
Singer, buch and tempel seyn.
2. Ist der geist in dir beysammen,
Voller eifer, voller flammen,
Dieser Singer ohne mund
Thut Gott sein begehren kund.
3. Ist dein hertz, als sich gebuhret,
Recht mit andacht ausgezieret,
Dieses buch dann bringet dir
Wort und weisen genug herfür.
4. Wo dein leib vom wust der sünden
Rein und sauber ist zu finden,
Diesen wohn-platz, dieses haus
Sieht Gott zum tempel aus.
5. Kanst du nun in stille singen,
Kanst du disz dem Höchsten bringen,
Dann wirst du dir selbst allein
Singer, Buch und Tempel seyn.

THE SILENT-SINGER

(*An Interpretation*)

As this is not an academic exercise, a literal translation will not be attempted. The present purpose is to ascertain the spirit of the admonition which is intended to inspire the singer. I, therefore, give the following as an Interpretation of the *Aufmunderung*:

The Silent Singer

1. If you desire to sing in silence and quietude and to bring your song to the Highest, learn how you alone may be the Singer, the Hymn Book, and the Temple.
2. If you are in harmony with the Spirit, filled with enthusiasm, full of flame, you as the Singer without mouth or voice, may bring your desire to God.
3. If you have dutifully searched your heart and filled it with the spirit of devotion, these hymns are enough to give the word and to point the way.
4. If your body is found to be free from the filth of sin and to be pure and clean, God will see that dwelling place, that home, as his Temple.
5. Then you can sing in silence and quietude and bring your song to the Highest; then you alone will be the Singer, Hymnal and Temple.

And thus the Singer may reach the upper atmosphere of spiritual worship, an atmosphere which pervades the moving story in the New Testament to which I now refer.

One day Jesus came to a city of Samaria called Sychar near to the parcel of ground which Jacob gave to his son Joseph. Now Jacob's well was there and Jesus, being wearied, seated himself at the well.

Then came a woman of Samaria to draw water from the well and Jesus asked for water to drink.

This austere scene was immediately spiritualized through a discussion of the nature of God and his true worshippers. And Jesus said to the woman of Samaria: "God is a spirit and they that worship him must worship him in spirit and in truth".

7. A LYRIC

Each Bookplate has a text differing from others. Enough quotations have been given to establish the deeply religious nature of the Pennsylvania Germans. Only one more Bookplate will be referred to because it is different from the oft-repeated forms and it has the quality of lyric poetry.

The Bookplate of Maria Brubacher (1825) is found in a copy of *Die Aufgehende Lilie* (the Blossoming Lily) [Lancaster, Pennsylvania, 1815]. The book deals with the elements of the Christian faith based on the Bible as the author sees it. The author's name was withheld from the book, but it is asserted in the Bookplate that Peter Eby was the father of Maria Brubacher and the author of the Book. Samuel W. Pennypacker said of the author that he lived as a recluse and when he died he left some money to be invested in a mill and directed that flour be given to the poor and that a certain quantity of grain be fed to the birds.



The Brubacher Bookplate has this lyric:

Ein blümlein wenns die Sonne spüret
Sich öffnet stille, sanft und froh:
Wann Gottes Gnade dich berühret
Las auch dein Hertz bewirken so.



May I, without a literal translation, try to convey the spiritual value of the lyric?

*When a flow' ret feels the warmth of the sun,
It offers itself calmly, contentedly, happily.
So, when you are touched by the Grace of God,
Offer your heart to be warmed and quickened.*

BOOKPLATE XXII

This harmonical (melodical) Booklet belongs to

Eva Schumacher

Singing scholar in the Springfield School

Written February 3, 1803

Note: Manuscript Booklet is 10 pages (4 x 6½ inches),
with titles of hymns and musical notes.

Dieses
Harmonische Melodischen Buch
sein

in Schmalz

Sing Schuler in der Springfelder Schu-
le Geschrieben den 3^{ten} Februarus
anno Domini 1803.





A Basketful of Chips

THE CHARM OF THE BOOK

These studies began with some comments on "The Wonder of the Book" and, having come to the end, it is pleasing to observe that the charm of the Book survives.

Again and again, it was noted that Pennsylvania German Bookplates grace books of faith and prayer and praise. Interest is primary in the Book and secondary in the Bookplate. Here the human element steps into the foreground and we see the owner with the Book in his hand.

When the Bookplate of Catharina Trollinger appears in a Lutheran Catechism, it may be assumed that she received catechetical instruction under the guidance of a Lutheran clergyman.

The Bookplate of David Frey in a Hymnal of the Evangelical Reformed Church is evidence of the fact that he was a member of a church of that denomination and lifted his voice in song and praise.

The Pennsylvania German cherished his Book in the spirit of a maxim which appears in old English Primers:

My Book and Heart shall never part.

THE APPEAL OF COLOR

Color has an amazingly large place in the modern graphic arts. While the scientific and mechanical processes for the application of color have reached the highest development, it still must be said that the mind and skill of an individual person is the basic step in the process. The function of man is creative. The graphic arts can go no further than to reproduce.

The originals of the twenty-four color facsimiles in this book were first produced by as many individuals who, as laymen, had an instinctive conception of design and color. Modern mechanical processes, in the hands of skilled artist-craftsmen, have reproduced the originals with most remarkable fidelity. Appreciative recognition must be given to both the creation and the reproduction.

BOOKPLATE XXIII

This harmonical (melody) Booklet belongs to

David Angene

Singing-scholar in Hilltown School

Learn as you are able alone and be the Singer,
Sing-book and Temple.

Written May 15, 1821

Note: Manuscript Booklet of 23 pages (3 ½ by 6 inches)
with titles of hymns and musical notes.

(See the text entitled, A Cloudy Maxim)

Lerne wie du kanzt Allen
Einger Buch und Zembel syn

Dieses Buch
Dämonische Melodien Buchlein.

David
gehört.

Singt sich in der Welt
Sich in der Welt
Im Jahr 1542
Im Jahr 1542

THE STORY OF THE BINDING

In 1851 Reuben H. Macknet of Franconia in Montgomery County, Pennsylvania, presented a specimen of Fraktur to Susanna Fluck of the same place. It is safe to say that it was designed and illuminated by him. It is on a single sheet of paper with the design in color on one side and with a presentation inscription on the reverse side. The portion in color has been reproduced and used in the covers of the binding of this book.

The reverse side of the Fraktur has the following inscription:

This is the property of Susanna Fluck.

Reuben H. Macknet D 1851.

Susanna I made A present to you
that you shant forget Me as long as you live
and I will not forget you as long as I live.

*Susanna Fluck is my name America is my station
Franconia is my dwelling place and Christ is my salvation
when I am dead and in my grave and all my bones are wrotten
then these few lines will tell my Name when others have forgotten.*

Susanna Fluck In the year of our Lord 1851.

SOURCE OF THE WOODCUTS

The various cuts throughout this Book, not otherwise explained in the text, are reproductions of woodcuts found in Pennsylvania German Imprints. The sources of their origin will now be outlined.

1. The *Basket of Flowers* (on the title page) appears before 1750 in the imprints of the Sauer Press in Germantown, Pennsylvania, and the Press of the Brotherhood at Ephrata, Pennsylvania.

2. The motto (page iv) *Gott Allein die Ehr* (To God alone the honor) is taken from a Lutheran Catechism with the imprint of C. Ludwig Baisch, Philadelphia, 1786. Probably printed in Germany.

3. The *Offering of the Book* (page 7) is a favorite illustration in various Pennsylvania German Primers during the first half of the nineteenth century.

4. The *Little Angels*, or Cupids (pages 55 and 159), grace the pages of a Hymnal of the Evangelical Reformed Church with the imprint of Michael Billmeyer, Germantown, Pennsylvania, 1799.

5. The *Bookplate of Hanns Igler* (page 105) was produced in Germany about 1450.

6. The cut of the *Hunter's Horn and the Hedgehog*, or Igel in German (page 107), was used as the maxim under the letter I in many Pennsylvania German Primers before 1850.

7. The *Bookplate of David McNeely Stauffer* (page 121) is a reprint of his copper engraved design.

8. *The Little Reader* (page 127) has a prominent place in many Pennsylvania German A B C Books or Primers before 1850.

9. *The School* (page 143) appears in many Pennsylvania German A B C Books or Primers during the first half of the nineteenth century.

10. The two *Angel Heads* (the one with the melancholy face on page 92 and the other with the radiant countenance on page 147) were used by Christoph Saur in the *Ausbund*, printed in Germantown, Pennsylvania, in 1751.

11. *The Crowned Heart With Supporting Angels* (page 159) is taken from the Hymnal of the Evangelical Reformed Church, printed by M. Billmeyer in Germantown, Pennsylvania, 1799.

BOOKPLATE XXIV

This Harmonical Booklet belongs to

Barbara Meyerin

Singing-scholar in the Octagon School

Written May 13, 1845

Note: Manuscript Booklet of 15 pages (4 by 7 inches)
with titles of hymns and musical notes.



Dies
Armorsche Brucklein
Chores
Garbini Heyer

*Sing. beides zu der Sagen
Pfl. d. S. Sagen von 13. Jan.
May 1845*

